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# Terracotta Figurines from Kauśāmbī

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By

SATISH CHANDRA KALA, M.A.  
CURATOR,  
ALLAHABAD MUNICIPAL MUSEUM

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## FOREWORD

(Rev. free.)  
I cannot say how far Shri Kala is right in claiming that Kauśāmbī was one of the most important centres of the terracotta industry in its time. But even a layman can, to some extent, assess the high artistic standard of some of the specimens included in this book. Terracottas—I speak merely as a layman—are by no means the highest form of art, but they certainly occupy a high place among the plastic arts. To my mind their importance also lies in the fact that they are specimens of what might be called popular art. Statues and high class paintings require aristocratic or state patronage, but even the humblest citizen can, to some extent, patronize the humble potter.

Terracottas, therefore, give an indication of popular tastes, customs and religious beliefs, which cannot easily be obtained from other forms of art. Popular music, of course, is an exception but it is very rarely preserved for latter ages to study.

16/-  
I am glad Shri Kala has brought out this volume about Kauśāmbī Terracottas. This book is a source of profit and pleasure not only to the serious students of art and archæology but to the average citizen also, interested in art, the culture and the History of this country.

LUCKNOW

August 7, 1950

SAMPURNANAND

Minister for Education, Uttar Pradesh.





## PREFACE

An adult seen playing with clay toys cannot but be taken as an oddity. My preoccupation with the terracottas during the last two years frequently exposed me to the bewildered curiosity of the visitors to the Museum and cause no small embarrassment. My consolation is that I have attempted to study an art form which has attracted limited scholars in the past. So far no systematic account of Indian terracottas either of a particular site or in general have been published in book form.

In my humble opinion Kauśāmbī is the highest watermark reached by the terracotta form of art in this country. This might to some, appear as a tall claim for the vanished city. It is not so. Kauśāmbī was not only prolific in its output but unrivalled also in the quality of artistic productions.

It is a matter of pride that the Allahabad Municipal Museum has succeeded in acquiring such a unique collection of Kauśāmbī terracottas through the drive and initiative of its founder, Shri Braj Mohan Vyas. I am particularly beholden to the Boards authorities for affording me immense facilities for study and research. Their ungrudging help has also enabled me to bring out this monograph so quickly.

I will be failing in my duty if I did not mention the name of Shri Sampurnanand ji through whom I got the first initiative to undertake this work. He has placed me under debt of gratitude by blessing this study with a foreword.

This monograph could perhaps not seen print so early but for the ready offer of Dr. R. E. M. Wheeler, former Director General of Archaeology in India, to get the terracottas photographed at the Central Asian Antiquities Museum, New Delhi. I gratefully acknowledge his help.

I am thankful to Dr. Nihar Ranjan Ray, Bagisvari Professor of Indian art, Calcutta University for some useful suggestions. Prof. Govardhan Rai Sharma of the Allahabad University not only allowed me to examine the antiquities discovered by him in the recent Kauśāmbī Excavations but also drew my attention towards many pieces bearing Scythio-Parthian influence. Shri Jineshwar Das, Special Manager, Court of Wards and Shri Ram Chandra Tandon also placed their valuable terracotta collections at my disposal. My thanks are due to them.

*Independence day*  
*August 15, 1950*

S. C. KALA





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## ABBREVIATIONS

J. U. P. H. S.—Journal of the U. P. Historical Society.

A. S. I., A. R.—Archæological Survey of India, annual report.

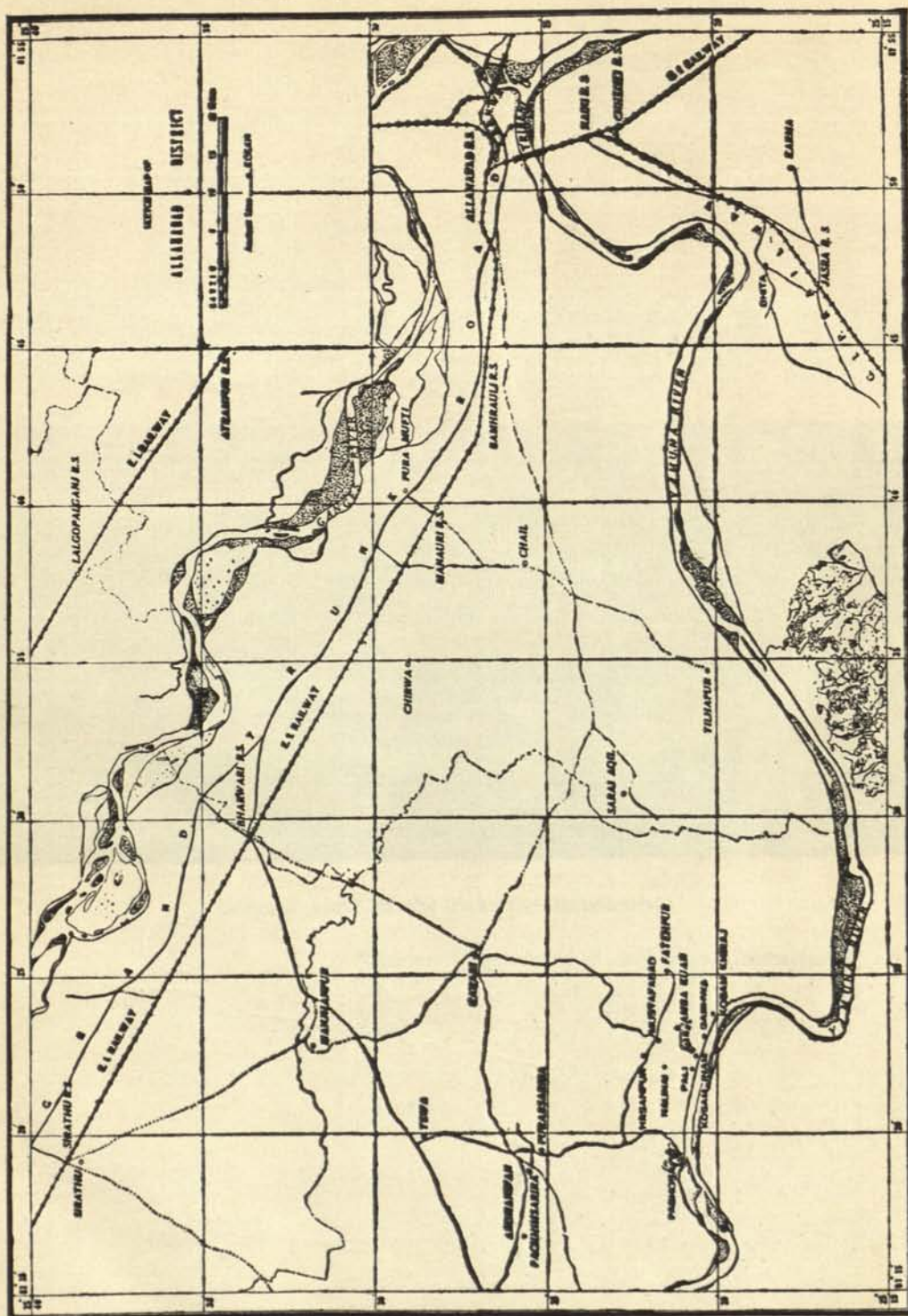
M. A. S. I.—Memoirs of the Archæological Survey of India.

J. I. S. O. A.—Journal of the Indian Society of Oriental Art.

## ERRATA

Page	v,	line	15—	read	'immense'	for	'immence'.
„	iii,	„	16—	„	'the'	before	'art'.
„	69,	„	22—	„	'left'	for the	'right'.
„	29,	„	13—	„	' <i>Surāpātra</i> '	for	' <i>Madhupātra</i> '.
„	„	„	14—	„	' <i>Surāghaṭa</i> '	for	' <i>Madhughāṭa</i> '.
„	51,	„	24—	„	' <i>Śudraka</i> '	for	' <i>Bhāsa</i> '.

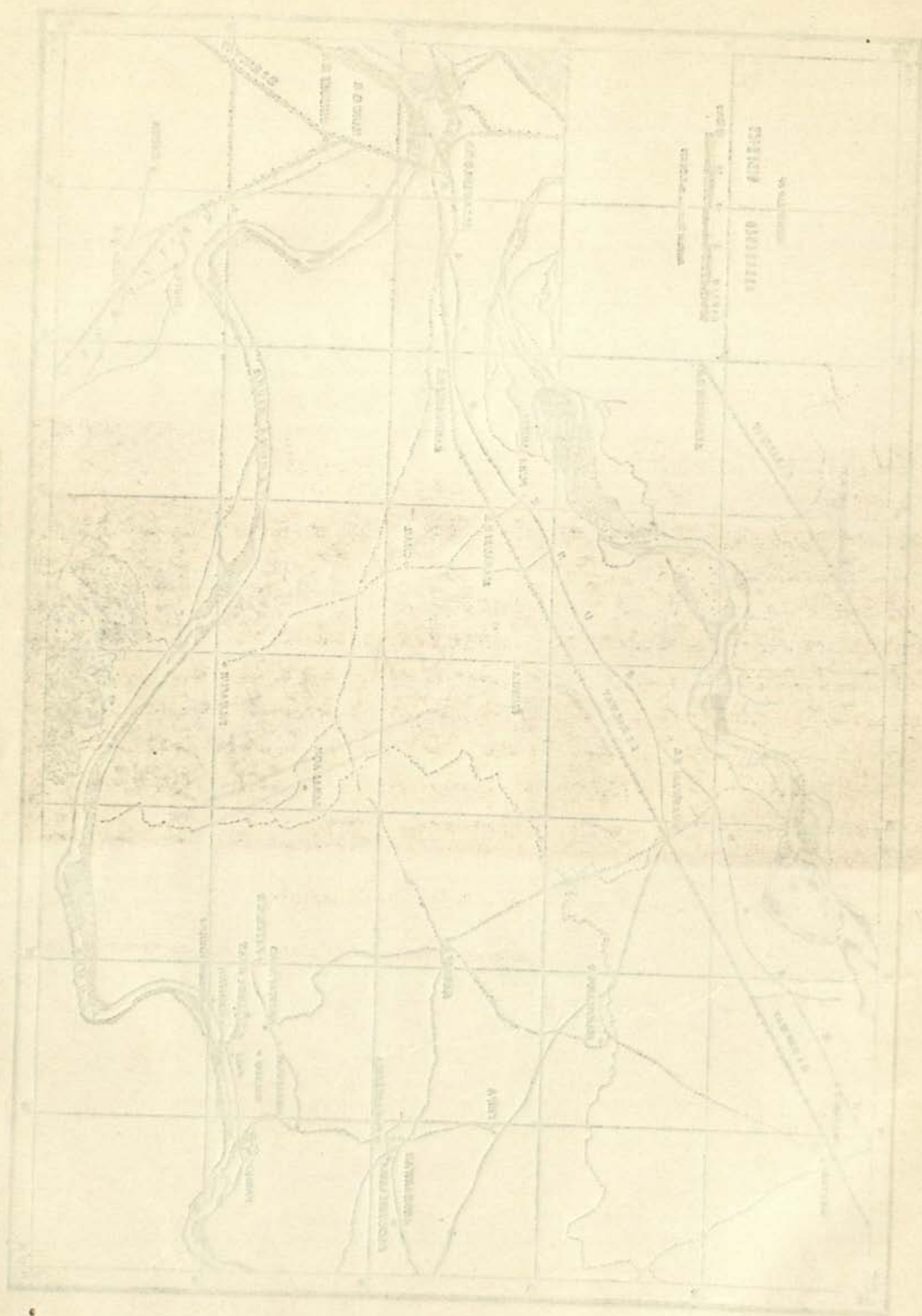




MAP OF ALLAHABAD DISTRICT  
Showing the location of Kausambi



SHOWING THE TOWNSHIP OF KENT  
 MAP OF THE TOWNSHIP OF KENT





General view of the ruins of Kauśāmbī

*(Courtesy—Department of Archaeology, Government of India)*





## CHAPTER I

### HISTORY AND SIGNIFICANCE OF INDIAN TERRACOTTAS

During the last fifty years or so a good number of terracotta figurines have been found at Pāṭaliputra, (Patna proper), Bulandibāgh, Basārḥ, Rājghaṭ (Banāras) Bhiṭā, Mathurā, Buxar, Kauśāmbī, Ahichchhatrā, Lauriyā-Nandangarh and Taxila. This yield mostly comes from scientific excavations. But archaeologists have also succeeded in collecting a large number of terracottas from the surface of the ruined mounds studded all over India. Besides the Allahabad Museum the finest collections of Indian terracottas at present are housed in the Indian Museum, Calcutta, Central Asian Antiquities Museum, New Delhi, Bhārat Kalā Bhawan, Banāras, Provincial Museum Lucknow, Archaeological Museum, Mathurā, Patna Museum and in the Asutosh Museum of the Calcutta University. In Pakistan we find specimens of early terracottas in the Museums at Mohenjo Daro, Harappā and Taxila. Some typical examples of this art have also passed on to the foreign museums and private collections both in India and abroad.

The history of Indian terracottas begins from the Mohenjo Daro and Harappa period and its continuity can be followed right up to the present day. The subject matter and technique has been generally the same at all the pre-historic sites. The historic sites, however, offer individual styles but technical and cultural links are also traceable between one site and the other. Like sculptures, terracottas can also be classified under period groups.

Clay, from which this art has originated, is one of the cheapest and bountiful gifts of God to mankind. On account of its extreme cheapness and easy availability man at the very threshold of civilization started preparing household utensils and deities in clay. Metals, wherever known, were rare and costly. Stone was also a rarity. Moreover both of these materials being hard demanded exceptional labour and patience on the part of ancient craftsmen. In due course of time terracotta art developed into a very important craft. In the Middle East thousands of terracottas, pottery specimens

<sup>1</sup> For a detailed bibliography of Indian Terracottas discovered before 1938 see Journal of the Royal Asiatic Society of Bengal, Vol. IV, 1938, No. I, pp. 68-112.



and potsherds have been brought to light during the past hundred years. They have not only supplied valuable information regarding the aesthetic and material life of the times but have also thrown welcome light on the forgotten spiritual concepts and conventions of the people who lived in the ages gone by.

The plasticity of clay offered excellent opportunities to the ancient potter for experimenting in a variety of human and animal figurines. Terracotta art is quite distinct from stone sculpture and bronzes both in form and character. This art is the best exponent of popular life and mind, of transient moods and modes and hence of common social life, as distinguished from the official and hieratic life and thus is of more permanent values.

What purpose these figurines served in India and other countries of the ancient world yet remains to be known. They in all likelihood served both the religious and secular ends of the contemporary society. Some of these figurines must have been worshipped as household deities, some were votaries or votive offerings, some must have carried purely decorative purpose while a large number of them must have been mere playthings of children. The tradition of worshipping clay images on the eve of important festivals such as Diwali and Dasehera have come down even to the present day.

In Egypt and Mesopotamia terracotta figurines have been found either in the graves or beneath the floors of the residential houses. The Egyptians and many other nations of the Middle East believed in the continuity of life after death and they stored the necessities of life along with the dead in the grave for use in the next birth. In Babylonia figurines were kept inside brick boxes and then buried under floors to keep away troubles from the house.<sup>1</sup> Quite a large number of modelled and moulded animals of different ages have been found all over India and as Col. Gordon remarks that "like ancient Egypt the majority of these animals may have been held in reverence as a relic or even an actual continuance of totemism."<sup>2</sup>

The wide popularity of terracottas in this country indicates a flourishing industry. No terracotta workshop has so far been noticed in any of the ancient sites. The articles were, however, of purely local manufacture. These were probably turned out of moulds by artisans and not necessarily by artists. The potter appears to have possessed a far stronger creative urge than the sculptor. To it may be added the many unique advantages which were available to him in working in this medium. Clay being ductile lends itself to all softness

<sup>1</sup> Van Buren—Clay Figurines, LwD.

<sup>2</sup> J. I. S. O. A., Vol. XI 1943, p. 139.



of line and it can also be twisted and squeezed with fingers easily. This art however lacks in narrative quality. Early terracottas are peculiarly marked by a feeling of stillness and rigidity. Bound as the potter was by certain technical limitations, he could not utilize his full emotional outbursts in the innumerable forms of his creation.

The technique of terracotta art has followed a progressive course in different periods of history. The process and development has been superficially stage wise, still there remain some knotty problems regarding the dating of the so-called early terracottas which neither the historian nor the artist has yet been able to solve. A type of terracottas of very crude, grotesque and rough workmanship and generally modelled in coarse clay have been discovered from many ancient sites. This type of figurines have been vaguely classed as archaic or primitive by some writers. Mr. Codrington has pointed out that the "primitive characteristics are largely illusory and that in any case primitiveness unaccompanied by other confirmatory evidence does not indicate great antiquity."<sup>1</sup> Supporting a similar view Col. Gordon remarks that "the presence of an object held to be of a definitely datable age does not prove that the objects in its stratigraphical vicinity are of the same age." The terracotta art has not yet been studied scientifically in the background of cultural sequences. The majority of the available Indian examples are mere surface finds. But there are potential sites still lying beyond the knowledge of the archaeologists and many sites of unknown antiquity await scientific excavation. "Timeless or ageless," as suggested by Dr. Stella Kramrisch<sup>2</sup> is, therefore the only suitable name which, has to be accepted for the present, with reservations, for this group of terracottas.

It is also difficult to distinguish between the intentional and unintentional variations. The quality of a modelled piece depends very much upon the dexterity of the hand of the modeller. In the moulded plaques as well it has always to be kept in mind how the pieces have been taken out of the moulds.

The technique followed in the terracotta figurines of the prehistoric and historic sites of this country roughly falls under the following divisions :—

1. Human and animal figurines are given a shadowy shape in lumps of clay. The limbs are straight and without any movement. The face is pinched and the nose is made out by pressing both sides of the cheeks. The eyes and mouths are either marked by incised lines or are applied

<sup>1</sup> Man, 1935, p. 129.

<sup>2</sup> J. I. S. O. A., Vol. VII, p. 93.



- ones. In some figurines eyes and mouths are not indicated.
2. In the second stage modelled figurines continue but the faces are still pressed out of moulds. The jewellery and head-dress is elaborate and applied one. The hands and the legs have pointed ends. As usual the breasts are very prominent and the hips wide.
  3. In the third stage we find completely moulded pieces. Moulds were used in front and rarely at the back of the plaques. The gradations depended mainly upon the thickness of reliefs. Many graceful figurines wearing heavy jewellery and transparent apparel are found in these plaques. The movements of bodily limbs still continue to be rigid.

In the first stage heads are moulded into two parts (front and back) and ultimately joined together. In some pieces the moulded clay is pasted or applied round a stump or tenon. It is not known with what substance such pasting was done.

Many heads and seated figurines were left hollow from inside. It is difficult to explain the utility of such a device in India though in the countries of the Middle East this was done to throw out gases.

In most of the centres paint was applied on terracotta figurines. We have not yet come across any such specimen in which the eyes, eyebrows or lips have been indicated by paints according to the method followed in the stucco figurines of Gandhāra and its adjoining regions. Dr. Kramrisch observed a few traces of silver and gold in two terracottas of the Śaka and Kuṣāṇa periods. Most of the Indian figurines bear a red, pink, light yellowish or black colour. Light yellowish slip was very popular during the Gupta period as is evident from the finds of Rājghāt. ✓ The other three colours are noticeable in the terracottas of Kauśāmbī, Buxar, Pātaliputra and Mathurā. The colours must have been applied either by means of a brush or by dipping the whole piece in the pot containing colour. It is also not known why colour was applied on the terracotta figurines. This much is certain that it had no religious significance. Colour must have been applied to serve as a preservative and also to render a softer and beautiful surface to the piece. The application of colour on clay figurines have also been quite popular in many countries of the ancient world. The clay used at the centres of this particular art has been different both in texture and colour. ✓ The soft clay of the Gaṅgā-Yamunā doab, has indeed immortalized the plastic arts of Madhyadeśa.



Not only clay but in sculptures as well this area has preserved in its bosom rich quarries like Fatehpur Sikrī and Chunār. Mathurā, Kauśāmbī, Ahichchhatrā, Buxar, Bhiṭā and Pāṭaliputra all these chief centres of terracotta art fall within the range of this doab. The Mathurā potter preferred a type of grey colour clay; other centres like Ahichchhatrā, Kauśāmbī, Bhiṭā and Pāṭaliputra offer terracottas in red, light pink and black colours. Colours of clay also underwent changes after baking in the fire.

The way of displaying these figurines and plaques in family apartments, temples and elsewhere is not known. Seated figurines whether hollow or solid could rest on the ground. Flat plaques were hung on the walls by means of a cord passing through a hole made at the top of the piece. While plaques with thick bases and without holes were possibly kept inside the niches. Flowers and scent sticks were probably inserted in the holes made over the heads of certain figurines.

The potter artist did equal justice to realistic and idealistic subjects. It was true that he was preparing a few objects for the use of some village cults yet he was fully alive to the various activities which passed round about him. The terracottas, therefore, offer valuable material for the study of contemporary religious conceptions, amusements, pastimes, dress and ornaments. Association and domination of the alien races and the vicissitudes of fortune so common in political history have also left their imprints even on this humble art. Since time immemorial India had a close contact with the Western Asiatic countries. This led to the introduction of a number of Western Asiatic elements in Indian art. A number of nomadic hordes from Persia and Asia swept over the plains of North-West India from time to time. They could not, however, set their feet permanently on the Indian soil but this quick influx of foreigners in a culturally advanced country like India proved very significant. Crowds of these unwelcome visitors, having strange facial features and dress, which roamed in the subdued regions of this country must have aroused the curiosity of the indigenous population. The modeller, also found something novel in this new group of visitors. He prepared a number of portrait heads of the foreigners and also adopted certain alien motifs in plaques and other objects. This particular class of terracottas is highly interesting and demands a close and scientific examination by the anthropologists. Mere use of the term "foreigner" cannot do justice to the cultural and ethnic aspects of these terracottas. What particular stock of foreigners these heads actually represent is the issue which needs careful examination and analysis.



The Gupta age ushers one of the most important and creative epochs of Indian History. Peace and prosperity under the Imperial Guptas led to an effluence in various branches of art and literature. The terracotta art in the hands of the modeller of the Gupta age was a spiritual revelation on the one hand and an aesthetic joy on the other. For elegance, lively naturalism and subtle rhythmic outlines the busts from Rājghāt are unsurpassed in the whole range of Indian plastic art.

The affinities between the contemporary terracotta art and stone sculpture can also be detected both in style and decorative patterns. The matter in these branches of sculpture is no doubt reduced to the intended shapes by divergent mechanical processes, thus producing entirely different kinds of work. The failure to understand these distinctions has often led to a wrong assessment of the values of a particular piece of art. 'In terracottas a type of figurines having round faces come very close to the Maurya and early Śuṅga reliefs (Bhāja, Bharhut, Mathurā).' Das Gupta has also rightly pointed out that "Śuṅga sculpture owes much of its excellence to the terracotta figurines of the Mauryan age."

In both these mediums the artist has adopted some common characteristics such as prominent breasts, thin waists, broad pelvis and raised naval. But in the scheme of ornamentation both differ considerably. Female figurines bearing definite sanctity are exceedingly rare in early Indian sculpture. The available specimens represent either *caurī* bearers, attendants and yakṣīs. The artist appears to be concentrating primarily on the elements of grace, rhythm, smiles and alluring postures of the figurines. In terracotta art we notice figurines heavily adorned with flowers and auspicious symbols and thus indicating the superhuman aspect of the various divinities. Here also the modeller had one more advantage above the sculptor. The former could easily work out the details in the medium of ductile clay the latter owing to the hardness of material had to resort to simplification of forms. It is a tribute to the hand of the modeller that he could in such miniature plaques accommodate so many calculated patterns and accessories.

The problem of the identification of the various terracotta figurines either modelled or depicted in moulded plaques has proved quite baffling to archaeologists. In the religious and social evolution during the past ages man's original outlook and concepts have undergone revolutionary changes. Each subject pictured in clay has something definite to express but it needs a close examination in the sociological background of the times.

The most common figurine found in India and other ancient lands is what



we generally term as 'mother goddess.' Her typical features are, elaborate head-dress and jewellery, prominent breasts and wide hips. She is often represented nude and standing. In some examples she is found holding children in her arms. Her significance as quoted from Glotzs, 'Aegean Civilization' by Coomaraswamy is worth observation. Glotz writes "She is the great mother. It is she who makes all nature bring forth. All existing things are emanations from her. She is the madonna, carrying the holy child or watching over him. She is the mother of men and of animals too. She continually appears with an escort of beasts, for she is the mistress of wild animals, snakes, birds and fishes. She even makes the plants to grow by her universal fecundity.....perpetuating the negative force of which she is the fountain head....."<sup>1</sup>

In India the mother goddess is called by various names such as Aditi, Indrani, Vasudhāra, Māyā or Padmāsri. It is however difficult to indentify the various figurines with either of the above goddesses. As remarked by Dr. Agrawala the types preserves an earlier tradition of an undifferentiated mother goddess.<sup>2</sup>

The worship of mother goddess under various names and attributes still continues in India. Each village and community has accepted one or the other goddesses of the prevalent Indian mythology, as its guardian deity.

<sup>1</sup> Ipek, 1928, p. 72.

<sup>2</sup> Ancient India, No. 4, p. 107.



## CHAPTER II

### KAUSĀMBĪ—ITS HISTORY

The ruins of ancient Kauśāmbī, the capital of the Vatsa Janapada lie on the left bank of the Yamuna, forty miles south-west of Allahabad. In the last quarter of the nineteenth century a controversy arose regarding the correct identification of this city. Cunningham held that the modern village of Kosam stands on the actual site of ancient Kauśāmbī.<sup>1</sup> Vincent Smith on the other hand pointed out that the place where the Satna Junction of the G.I.P. at present stands marks the site of Kauśāmbī.<sup>2</sup> Later epigraphical discoveries confirmed Cunningham's original view and set the controversy at rest once for all.

A city of hoary antiquity, its origin is still shrouded in mystery. References to it are found in the Śatapatha and Gopatha Brāhmaṇas<sup>3</sup> as well as in the great epics, the Mahābhārata and Rāmāyaṇa. Kauśāmbī figures in Vāṃsatthappakāsinī an interesting commentary on the Mahāvamśa. According to the legendary accounts about a century after the Mahābhārata war, Hastināpur was swept away by a flood in the Ganges and so Nichakshu, the fifth king in the descent of the Pāṇḍava lineage, shifted to Kauśāmbī.<sup>4</sup> Opinion amongst scholars is divided on the subject of the foundation of Kauśāmbī, but all practically agree on the point that the name is derived from that of the Rājā who founded it. The epics refer to its being founded by King Kuśamba. The Pali commentary differs from the epic traditions in that, it says that an early religious settlement was the nucleus from which the town grew and flourished. Still another tradition traces its origin to the Kośamba trees which grew in plenty in this region.

The city of Kauśāmbī was situated at the junction of highways running from north to the south and from east to west. Travellers going to Vidiśa, Sāketa and Śrāvastī passed through this city. It was also connected with Kośala and Magadha and was one of the leading trading centres of the times.

<sup>1</sup> Cunningham—The Ancient Geography of India (Majumdar Edition), p. 454.

<sup>2</sup> J. R. A. S., 1898, p. 503.

<sup>3</sup> Śat. XII, 2,2,13, Gop. I, 4,24.

<sup>4</sup> Ray Chaudhuri—Political History of Ancient India, p. 46.



Kauśāmbī was not only one of the sixteen Mahājanpadas (great states) but it also ranked fourth in order of importance, in the sixth century B.C.<sup>1</sup> During the Buddha's time it was one of the six principal cities (Champā, Rājagṛiha, Vārāṇasī, Sāketa, Srāvastī, and Kauśāmbī) of north India. While the Buddha was staying at Srāvastī, he was met by three bankers of Kauśāmbī, who made a fervent appeal to the Lord to visit their city. The Buddha acceded to their request. Each one of them contributed separate structures for the use of the Lord. The most important of these monasteries was, Ghositārāma, which according to Hsüen Tsang was situated outside the city on the south-east side along with an Aśoka tope over 200 feet high.<sup>2</sup> At the time of the Buddha's visit the Vats kingdom was ruled by Udayana, son of Śātānika. There are conflicting stories about his conversion to Buddhism. The Lord is believed to have sojourned at Kauśāmbī at least twice in his life time. Vahīnara, Daṇḍapāṇi, Nirāmitra and Kshemaka are four other successors of Udayana known through legendary accounts. After Kshemaka the Vats kingdom appears to have been absorbed in the Magadha empire.

During the time of Aśoka, Kauśāmbī was made the headquarters of the Vats district ruled by the Mahāmātras appointed by him. Dissensions arose in the local Buddhist church and Aśoka had to promulgate an ordinance to check this fatal drift. This ordinance was engraved on a pillar originally set up at Kauśāmbī. From the Queens Edict we also learn that Aśoka's second queen Kaluvāki also stayed at Kauśāmbī. Much is not known about the rulers of Kauśāmbī after the break up of the Maurya empire. Formerly on the mere authority of the Purāṇās it was suggested vaguely that the Vats country soon after came under the sway of the Śuṅgas and the Kaṇvās. Fresh numismatic discoveries now reveal that the Śuṅga hold on the Madhyadeśa was only for a brief period, and that too during the life time of Puśyāmītra. A new ruling house established its hold on Kauśāmbī in 150 B.C. This house ruled till about A.D. 70.

The earliest ruler of this new dynasty was Vavaghosa (150 B.C.) who is known solely through a solitary copper coin in the Allahabad Municipal Museum. The name of one of his successors was Aśvaghōśa.

Between 150 B.C. and 70 A.D. several kings whose names end in Mītra ruled Kauśāmbī. Coins of Bṛhaspatimītra, Agnīmītra, Jyesthmitra and Vasumītra have been discovered from the ruins from time to time and it was formerly believed that they were issued by the rulers of the Śuṅga dynasty.

<sup>1</sup> Rhys Davids—Buddhist India, p. 102.

<sup>2</sup> Watts—Yuan Chwang, I, p. 369.



Recent numismatic discoveries have brought to light nine more Miṭra kings not mentioned in the Paurāṇik list and it is claimed that all these rulers belonged to a local Miṭra dynasty.<sup>1</sup>

The Kauśāmbī region passed under the Kuṣāṇās in A. D. 75. They ruled Kauśāmbī for about half a century. Many Kuṣāṇa coins and antiquities have been discovered at Kauśāmbī. It was also here that an inscribed statue of a Bodhisattva in Sikrī stone, came to light in 1939. This statue, executed during the second year of Kaniska's reign, was set up by the Buddhist nun Buddhāmitra and is the earliest inscribed piece of this Emperor's reign known to Indian History.<sup>2</sup>

About A.D. 155 a new independent power usually called the Maghas stood up against the Kuṣāṇās and drove them out of Kauśāmbī. Vāsiṣṭhīputra, Bhīm-sena and Kautsīputra Poṭhasirī who were the three early rulers of this dynasty in the Bundelkhand region took advantage of the decaying Kuṣāṇa power under Vasudeva I and established their supremacy in the Kauśāmbī region.<sup>3</sup>

Till now the names of nine Magha kings have been brought to light with the help of coins. They disappeared from the picture in A.D. 300. After the Maghas we find a king named Nava ruling at Kauśāmbī. His rule must have ended about A.D. 320. In the middle of the fourth century A.D. another king named Pushpaśrī was ruling at Kauśāmbī.

In the subsequent centuries Kauśāmbī passed under the rule of the Vākāṭakas and the Guptas. The Purāṇas say that Prayāg was ruled by Chandra Gupta I. His successor Samudragupta's exploits and achievements are lucidly engraved on the Aśoka pillar originally standing at Kuśāmbī but now set up inside the Allahabad Fort. In the fifth century A.D. the Chinese pilgrim Fa-Hien visited Kauśāmbī, which by that time had lost its glory. He saw a few monks of the lesser vehicle, still living in the Ghositārāma monastery.<sup>4</sup> The Gupta Empire collapsed a little before A.D. 551.

In the seventh century A. D. Hsüen Tsang visited Kauśāmbī. The Buddhist monasteries at that time were in ruins. He, however, keeps silent about the political condition of the country. The Kauśāmbī region must have also come under the Pratihāra kings of Kanauj. In the eleventh century A. D. Kauśāmbī formed an administrative sub-division of the kings of Kanauj. As a political unit it lost its importance with the rule of Yaśahpāla.<sup>5</sup>

<sup>1</sup> Journal of the Numismatic Society of India, Vol. IV, part I, pp. 1-12.

<sup>2</sup> Epigraphia Indica, Vol. XXIV, pp. 210-12.

<sup>3</sup> Altekar-Majumdar-History of the Indian People, Vol. VI, pp. 41-42.

<sup>4</sup> Legge—Travels of Fa-Hien, p. 96.

<sup>5</sup> M. A. S. I., No. 60, p. 13.



On the Aśoka pillar standing *in situ* at Kauśāmbī there is engraved a long inscription ascribed to the goldsmiths of the city and datable to samvat 1621, e.g. during the reign of Akbar. Another inscription on the Pabosā hill dated samvat 1889 speaks of Pabosā situated outside the city of Kauśāmbī.<sup>1</sup>

The ruins of this vast city now lie in deep slumber below heaps of dust and clay piled up during the last one thousand years. Except marks of old foundations, broken bricks, potsherds, and a monolith Aśoka pillar, nothing of the old city remains. The chance discoveries of minor antiquities from the ruins, fully justify the remarks of Hsüen Tsang that its (Vats) people were "enterprising, fond of the arts and cultivators of religious merit." Unquestionably Kauśāmbī was the centre of a highly developed culture.

<sup>1</sup> Ghosh—Early History of Kauśāmbī, p. 95.

### CHAPTER III

#### THE TYPES

The terracottas of Kauśāmbī described in the following pages are all surface finds and collected for the Municipal Museum, Allahabad from 1931 to 1950. The collection consists of about four thousand terracotta human and animal figurines including a good number of plaques. The efforts for acquisition have been systematic every year. A large portion of the ruins of this city is now under cultivation, and two villages—Garhwā and Chota Garhwā have now sprung up over the main mound. The seasonal ploughing of the fields is, therefore, responsible for the discovery of such a large number of antiquities from this site. Frequent visits of scholars and collectors have also succeeded in generating an intense passion amongst the villagers for collecting. The keen search of the humble villager for a few copper pieces is simply touching, yet to the scholars and the nation, his services are invaluable. Like many potter artists of the bygone ages he preferred to remain anonymous for his service to the cause of art.

Scientific excavation at this site was carried out by the Archaeological Survey of India on a minor scale in the year 1937. The expedition of the History Department of the Allahabad University which started excavations last year still continues its work. The antiquities recovered from the excavations are now in the Indian Museum, Calcutta. There are some good examples of Kauśāmbī terracottas in the Provincial Museum, Lucknow, Patna Museum, Bhārat Kalā Bhawan, Banāras and in the possession of some antiquarians of Allahabad and Calcutta.

The Kauśāmbī terracotta yield in the Municipal Museum consists of only surface finds. The collection is vast and varied and it is impossible to assign dates to particular pieces in the absence of any time sequence. Attempt, however, is being made here to date roughly some examples on mere stylistic grounds and on the basis of comparative study of similar types unearthed by the Archaeological Department from other sites.

The thematic range of the Kauśāmbī terracotta art is very wide and covers both the secular and religious subjects. Technically as well, it offers many



interesting features. No other site of this country can claim to have turned out terracottas in such a great profusion and bewildering variety. It may be claimed that Kauśāmbi was the greatest centre of terracotta industry in ancient times. It is not known whether it was privileged with state patronage. There is also no evidence to show that this mass production of terracottas was meant for export to other cities though such a possibility may not be totally ruled out. Kauśāmbi types have been found at other places too but whether they are of local manufacture or are exported ones is difficult to decide in the present state of our knowledge.<sup>a</sup> Figurines of Pāṭalīputra and Buxar fabric and type have been found at Kauśāmbi thus indicating cultural association between the three cities during the Mauryan and Śuṅga periods. But curiously enough Kauśāmbi types are conspicuous by their absence at Buxar and Pāṭalīputra.

The potter artist of Kauśāmbi used the soft reddish clay of the Yamunā bed. This clay is responsible for presenting a neat expression and sharp details in the innumerable terracotta figurines. In most cases these were painted red or pink though in one or two pieces we find traces of black colour as well.

Though hundreds of moulded plaques came to light at Kauśāmbi, only five actual moulds have so far been discovered there. This is also the case with other terracotta yielding sites of India. It may be pointed out here that a similar paucity of moulds was noticed in the excavations of certain sites in Mesopotamia<sup>1</sup>.

✧ A periodwise analysis of the total output shows that Śuṅga and Kuṣāṇa period group is the largest, The 'timeless' and the Gupta types are few in number. This lends support to the view that Śuṅga and Kuṣāṇa period witnessed a more flourishing creative activity at Kauśāmbi than the Gupta one. It is quite possible that the city had lost cultural importance on the ascendancy of the Gupta power. Some Gupta heads wearing coiffures of different patterns are available at Kauśāmbi but they are generally very much weather worn. A few of these bear yellowish slip as well.

These terracotta figurines considerably help us in evaluating the creative originality of the potter artist. Undoubtedly he possessed a striking and fertile imagination, which allowed him to experiment in different techniques with such success. He introduced some novel patterns in the medium of his choice

<sup>1</sup> Van Buren—Clay Figurines, See No. 174, 275 and 549.



and also utilized his catholic vision generously both in the treatment of secular and religious subjects. The art originated from the life of the humble folks and so had no official setting about it. This freedom and naturalism has put it at a much superior level than sculpture.<sup>a</sup> While the Indian sculptor worked to meet the ends of contemporary powerful religious creeds often under royal patronage, the potter artist simply catered to the material and religious needs of a general population believing in mythology. Even then the clay modeller has wonderfully succeeded in mirroring many typical aspects of the contemporary society. There are female figurines showing a variety of apparel and jewellery, plaques depicting objects of the animal and the vegetable kingdom, historical episodes from the life of local rulers, men fighting with winged lions, chained elephants trying to free themselves, scenes of pastimes, picnic, music and dancing, amorous dalliances of aristocracy, besides various types of tricycles and toy wheels.

### *Female figurines*

In this group we first take into consideration the 'ageless' and 'timeless' figurines made by hands but having primitive and archaic features. A large variety of such figurines is available at Kauśāmbī but only a few select examples are being described here. The most important piece No. 259 shows a bust having applied and incised eyes and executed in light grey colour. In this specimen no chin, mouth or breast is indicated. There is also an applied and incised flat torque on the neck. Another example, No. 456 shows a female attendant with a long face, containing applied and incised eyes. The long ears and applied necklaces are composed of one single strip of clay. Col. Gordon has termed such figurines as "Sardheri type."<sup>1</sup> These two pieces from Kauśāmbī are very important as no other examples of this technique have so far been discovered even at such rich historical sites as Mathurā and Ahichchhatrā.<sup>2</sup>

The second type, No. 801 shows the flat torso of a female having wide hips, deep naval and a thin waist. Unfortunately its head is lost but a complete figurine of this class has been illustrated by Dr. Coomaraswamy.<sup>3</sup> The third type, No. 477 is a headless bust painted with red colour and wearing a girdle composed of incised and applied round pellets. The fourth type, No. 803 is also a headless bust. She has pointed breasts with prominent nipples. A few slanting incised marks are also found over the breast and the belly region. The

<sup>1</sup> J. I. S. O. A., Vol. XI, Plate VIII, Fig. 1, 2, 3.

<sup>2</sup> Ancient India, No. 4, p. 106.

<sup>3</sup> *Ipek* 1928, Tafel, Fig. 6.



fifth type, No. 804 is a female bust with a pinched nose. A thin strip of clay indicating a necklace is affixed on her neck. There is also an applied flat necklace touching her breasts. No. 805 is a long female head having small but raised breasts. The mouth is indicated by a deep cut. At Kauśāmbī female types with spear shaped head-dress are also found. In example, No. 806 the neck and face are cylindrically shaped while the stump like hands are stretched sideways. The breasts are small and pointed and the nose has been made out by pinching the face. Another interesting bust, No. 134 has a long neck, pinched out nose and broad ears resembling that of an animal. The breasts are pointed and bulged out. In a female bust (No. 807) the face has been pinched from both the sides. She puts on a high conical cap over her head. The breasts are very close to one another and pushed up towards the neck. In a very unusual head, No. 810 the nose is made out as thin as a blade but neither the mouth nor the ears are indicated. In bust No. 812 the eyes, eyebrows and mouth are shown by incised lines. The eyes are a little sunken. The figure has pointed breasts. ✓ Head, No. 814 shows the usual Mathurā type but in the present specimen eyes and mouth are not shown. The nose is also bulged out and the cheeks left flat. The figurine puts on double spiral earrings.

Some small figurines, called the 'Star' types have also been found in great numbers at Buxar, Kauśāmbī and Bhīṭā. Their legs and hands which have pointed ends are stretched sideways. The majority of these have no eyes at all. The nose-ridge is usually made out by pinching the clay.<sup>1</sup> Out of the thirty well preserved specimens the smallest measures 1 $\frac{3}{4}$ " and biggest 2 $\frac{1}{2}$ " in height.

In this group we may describe some large sized and crudely shaped female figurines sitting on stools or standing without legs on circular bases. These are usually about one foot high. In one example, No. 840 the seated figurine holds a child in her left arm. There are also some female torsos which are hollow from inside. A most striking figure, No. 853 in this group shows a female without legs and standing on a base. The necklace worn by her is shown by incised and applied round pellets of clay. The texture and style of these examples shows close affinity with Kuṣāṇa types.<sup>2</sup>

A very important female figurine, No. 845 seated with her knees drawn up and touching her breasts with both the hands has also been discovered at

<sup>1</sup> J. I. S. O. A., Vol. VII, p. 93.

<sup>2</sup> C.f. Indian Museum, No. 14, 17 and 21.



Kauśāmbī. She wears a flat torque and her hair are neatly arranged. The pupils of the eyes are indicated by deep holes. Two more female figurines, Nos. 858 and 859 from Kauśāmbī are found in the act of pressing their breasts (Pl. LIII-A. 3). According to Col. Gordon, figurines clasping breasts with hands are unknown in Indian Terracottas. He had, however, illustrated two examples of this type procured from Akra (Bannu District) in his paper on the subject.<sup>1</sup> The discovery of such figurines at Kauśāmbī now upsets the theory of Col. Gordon. This kind of representation which is of very obscure origin, was fairly well known in Babylonia and Seleucia.<sup>2</sup> The Kauśāmbī figurines on stylistic grounds are assignable to the early Kuṣāṇa period.

#### *Later figurines*

A good number of flat figurines, Nos. 778, 781 and 848 having short chin, rimmed eyebrows, dangling ears and eyes indicated by recessed ridges have been found at Kauśāmbī. In these figurines the body has no ornaments or apparel. The hands which do not have fingers are stretched sideways and breasts are present in a few specimens only. Allied to this group is another interesting type so common at Kauśāmbī, Gandhāra and other historical sites of north India. These figurines possess goat like features. The face is pinched forward; no eyes are indicated while the mouth is shown by a simple cut. The dangling or looped ears have pierced holes in the middle. In a well preserved specimen from Kauśāmbī all these characteristics are present. There are also other figurines in this type having superficial variations, (Pl. III, A).

Scholars have not yet been able to decide precisely what deity these figurines actually represent. Both male and female types are found in great numbers. Dr. Agarwala identifies the male type with Naigameśa who was invoked as the presiding deity of child birth and the female with Śaṣṭhī, the guardian goddess of child birth.<sup>3</sup> Previously these figurines were assigned to the Kuṣāṇa period. The stratigraphical evidence at Ahichchhatrā, however, shows that these belong to a period between A.D. 450-650. But judging by the general make up of the figurines this dating still appears to be doubtful.

#### *The moulded types*

In this group several types are available. Some are stamped on thick and others on thin plaques. This difference is also responsible for giving high

<sup>1</sup> J. I. S. O. A., Vol. XI, p. 170 and Pl. XVI Fig. 3 and 4.

<sup>2</sup> Van Buren, Foud. Fig. p. 2-3, 6-9, and 75; & Van Ingen, Figurines from Seleucia on the Tigris, No. 4, 5, 6, 7.

<sup>3</sup> Ancient India, No. 4, pp. 134-35.



and low reliefs. In the present monograph it is not intended to go into these technical details. The available types are herein described subjectwise.

Certain traits are common in all the female types. The majority of these stand in straight and graceful postures. A few are also seen in *tribhāṅgī* attitude. They are also found standing inside borders of lotus rosettes. Where borders do not exist rosettes are found littered over the background. Lotus is the chief ornamental device used in practically all the terracotta plaques of the Śuṅga period. The hands of the figurines are either left loose or fixed at the hip on either sides. In some cases the females are seen touching the earrings with one of their hands. They wear bracelets, spiral, disc, circular, suspended and coiled earrings. The hair, which are arranged in a variety of ways, are mostly found covered with some veiled ornament or headgear. Sometimes the hair arrangement is shown like horns developing into volutes. At times the hair are combed into turban like rolls of cloth, each bound with plain or ornamented fillets, chains of beads and pearls. The roll on the right side is generally larger in size and on the left roll are found stuck up five emblems—an *aṅkuśa*, a flag and two objects resembling a *triśula*. These five symbols are not only seen on the Kauśāmbī types but are noticeable in the head-dress of the figurines found at Ahichchhatrā,<sup>1</sup> Mathurā<sup>2</sup> and Bāṅgarh (Bengal).<sup>3</sup> Below are described some plaques depicting female figurines:—

1. No. 500, 830 and 237. Plaques showing a standing female figure wearing a sārī, skirt and lotus shaped earrings, from which fall down pearl or bead tassels. In her right hand she holds the stalk of a lotus flower. Over the forehead the hair are indicated by zigzag lines and above it is set a row of pearl-strings. The hair are tied by a turban of four superimposed bands of fillets with lotus rosettes stuck on it. On the right side of the headgear a big lotus is placed just to add novelty to the decoration and at the top are also kept two big lotus flowers.

*Sup.* No. 536 shows a female wearing a sārī the folds of which are beautifully indicated. The left hand rests on the hip and the right turned up to hold the earring. Females in this attitude are found in several plaques. 150 B.C.

3. No. 782. Bust of a female wearing a torque, long necklaces composed of beads, round earrings and bangles on hands. She holds a small lotus flower in her right hand. Above the forehead there are knobbed bands on which are

<sup>1</sup> Ancient India, No. 4, Pl. XXXIII, Fig. 25.

<sup>2</sup> J. U. P. H. S., July 1936, Part II, pl. VIII, Fig. 26.

<sup>3</sup> Excavations at Bangarh, Pl. XXI, Fig. 1, and 4.



stuck up ten sheaves or long leaves separated in five on each side by a lotus flower kept in the middle. The plaque bears red colour. 150 B.C.

4. Nos. 163, 176, 855 and 856. These are all fragmentary small plaques depicting a standing female with both of her hands lowered down. The face is not very pleasing. She wears circular earrings. Above the forehead there is a semicircular band over which are kept lotus rosettes with some space left between one another. From these issue above six sheaves, three of which flank on either side of a centrally placed one. Two sheaves also fall down from the lower corners of the head-dress. The relief in the figure is considerably high. A complete figurine of this type has been recently found in the excavations carried out at Kauśāmbī by the University of Allahabad. 150 B.C.

✓5. No. 63. This plaque which is broken in the middle shows a female wearing a necklace of several strings, bracelets and small earrings. The hair are covered with four bands probably of some woven material and at the top there are stuck up sheaves with their tops turned to the right and the left. In the right hand she holds the stalk of a flower of a rather unusual variety. In the centre there is a circle containing a lotus flower and around it are stamped a number of tiny rosettes. Flat, thin and bears a red wash. 150 B.C.

✓6. No. 177. Plaque showing the upper part of a female. In the right ear there is a suspended and in the left a round ear ornament. Above the forehead there are rows of beads surmounting a lotus flower. Two bands stamped with rosettes issue from this flower and fall on both sides of the face. A stamped scarf also passes through the breasts crossway. The face is slightly turned towards the right. Flat and thin. 100 B.C.

7. No. 180. Upper part of a much weather-worn plaque preserving the face of a lady. The hair are arranged backside and end in side rolls. At the top centre is placed a full blown lotus flower. On the left side roll are stuck up the five usual auspicious symbols and on the right roll was kept a lotus below which is also seen a stamped band falling down. At the right top side is seen a woven roll of chord pattern. Thin and bears traces of red paint. A.D. 100.

✓8. No. 767. Top part of a plaque showing the head of a female wearing circular earrings. Around the head there is a semi-circular depression immediately above which are stamped a number of rays indicating perhaps a halo. Thin and without paint. About A. D. 100.

✓9. No. 857. Upper part of a plaque showing the head of a female goddess having a broad face. She wears cup like earrings. Above her head there is a row of two pearl strings meeting at an angle surmounting a flower. On either



side of this flower fall down bands stamped with small rosettes. On the left side of the head-dress were probably stuck up the five symbols and on the right mere flowers. Slightly heavy and without paint. 100 B.C.

10. No. 124. Fragment of a small plaque showing bust of a female. She has a long smiling face, wears big round earrings and a thick torque. Above the forehead there are rows of beads and two usual rolls on either side of the head. From these rolls issue forth two bands stamped with square patterns. There is a suspension hole at the top. Thin, delicate and without paint. Between 100 B.C. and A.D. 100.

11. No. 963. Upper part of a plaque showing the bust of a female. Her hair are combed back to form a thick roll from which on either side issue braids. Thin and bears red paint.

12. No. 168. Upper part of a plaque showing a lady with robust features. Her hands are lowered on either side. She has a voluptuous face, wears a thick torque, necklace and armlets. A portion of the hair on the right side is well combed and is further left loose on the left side. Thick and having red colour. 150 B.C.

13. No. 22. Upper part of a plaque showing a female having a robust face. On the left ear she wears a round ear ornament and on the right a suspended one. She holds a lotus flower with upturned petals in her right hand. Slightly thick and painted with red colour. 100 B.C.

14. No. 553. Upper part of a plaque showing the bust of a female. She wears a flat torque and a necklace. In the right ear she puts on a wheel shaped earring and on the left a stretched one. The hair are parted in the centre. On the left side are stuck up the usual five symbols and on the left sheaves. Thin, hard and over-burnt. 100 B.C.

15. No. 858. Fragment of a weather-worn plaque showing the face of a female. The hair above the forehead are arranged in a semicircular mass from which rays issue upwards. On her right ear there is seen a stretched earring. On either side of the face also there are pictured rising sheaves resembling peacock feathers. The plaque depicting a female along with such novel accessories is unfortunately much damaged. Thick and having reddish colour. A.D. 100.

16. No. 1203. Upper part of a plaque showing the head of a female goddess. Her face is oval. On the left ear she puts on round earrings and over the head there are two thin rolls resting on flat bands and parted on either side by a conical ornament. On the left side roll are stuck up the five symbols and on



the right five sheaves. Many fragments from this type have been discovered at Kauśāmbī. A close study of the pieces shows that the lady wore a transparent skirt, heavy bangles, bracelets, and a torque. On both of her shoulders falls a scarf. Thin, hard and painted red. 100 B.C.

17. No.867. Thick plaque showing a standing female moulded carelessly. The part below waist is gone. The head-dress is novel. Above the head there is a flower with thin petals and on either side of it are fixed the circular plaques joined together but placed sideways. The right earring is shown frontally. A. D. 100.

18. No. 172. Upper part of a plaque in grey clay showing the bust of a female. Her face is slightly turned towards the right. The hair are covered with bead chains and above it in the middle is placed a round plaque from which two stamped bands fall on either side of the face. The right earring is also stretched sideways. Part below waist is missing. A.D. 100.

19. No.899. Plaque showing in high relief the upper part of a female having crude features set in a broad face. Both of her hands are lowered and fixed on the girdle on either side. She stands inside a border of lotus rosettes stamped in high relief. The plaque is very thick and painted with red colour. About A. D. 200.

20. No.779. Fragment of a plaque showing the upper part of a female. She wears a necklace, two circular coiled earrings and bangles on hands. A spiral shaped head-dress fastened in the middle by a chaplet covers her head. She held some object in her left hand. A.D. 100.

21. No.88. Thick plaque showing in high relief a female having prominent breasts. The earrings are indicated by mere circles. A shawl with delicate folds falls over the right arm. A beaded string issuing from the right shoulder crosses the breast and finally turns to the left side. Above the forehead there are three pearl strings, surmounting which is a pointed ornament. On either of the sides falls a band stamped with lotus rosettes. On the left side of the head-dress were probably stuck up the usual five symbols. Part below waist is missing. A.D. 150.

#### *Other female types*

Moulded figurines without any attributes or auspicious symbols are also found pictured on the plaques. In one example, No.817 a standing female is seen holding the folds of sārī with both of her hands. In other specimen, No. 92 the female fixes her hands on both the sides of hips. In plaques, Nos. 832-34 a standing female holds the folds of sārī in her right hand. She stands inside a



frame of lotus rosettes. In a torso, No. 843 the right hand of the lady is lowered and the left one which is bent is shown touching the earring. These plaques are thin and often painted with red colour. On stylistic grounds they may be assigned to the first century A.D.

In some plaques for instance No. 868 we find ladies standing with one of their legs slightly raised. They wear a skirt and a sari supported by an elaborate girdle. The folds of the sari are beautifully indicated in each case. The hands are either fixed on the hips or clenched together in front.

The popularity of female figurines embellished with such profuse ornamentation seems to have continued till early Kuṣāṇa period. Kauśāmbī undoubtedly excelled in these types. In the Indian Institute, Oxford there is a remarkable plaque showing a standing female figurine. Mr. E.H. Johnston has already described its extraordinary features in details claiming at the same time that it hailed from Kauśāmbī.<sup>1</sup> It is surprising that no female figurine with such elaborate ornamentation has so far been noticed in the hundreds of discovered plaques of Kauśāmbī. The head-dress with rolls, one earring shown frontally and the other in side view, the five auspicious symbols above the head, use of three or four bracelets, the arched line above forehead and presence of stamped rosettes in the background are also noticeable in many other plaques of Kauśāmbī. Even in the facial expression the Oxford figurine has a counterpart in the bust illustrated in plate XIV, fig. 2. Col. Gordon's remark that the Oxford figurine must have come to light between Taxila and Mathurā is exceedingly vague. It has been recently pointed out that the Oxford figurine hailed from Tamluk, District Midnapur of West Bengal<sup>2</sup> and not from Kauśāmbī. It is simply surprising that this unique type should have been found in Bengal. Both in fabric and style this appears to be unrelated to any other types found in the eastern part of India. Whatsoever reasons may be adduced regarding its origin in Tamluk and subsequent journey to Oxford I am inclined to assign it to Kauśāmbī on the strength of technical affinities. What are these five symbols and what is their actual significance is also not known to us. The symbols resemble a *aṅkuṣa*, a kind of *triśula* capped by a horizontal device, an arrow head issuing from a pole, a *triśula* capped by a triangular device and a blade like object. Dr. Kramrisch has identified figurines putting on such five symbols over their heads with those of Pañcacūḍā, an *apasarā* born

<sup>1</sup> J. I. S. O. A., Vol. X, pp. 94-102.

<sup>2</sup> Amrita Bazar Patrika, Dated December 23, 1949.



at the time of the churning of ocean.<sup>1</sup> But very few of these figurines have alluring expressions; the majority of them have a grim and still air about them. It also looks odd that the Kauśāmbī potter should have spent so many careful moments in adding details to those figurines chiefly meant to represent only *apsarās*. The figurines with these symbols had a definite sacred character and they represented a complex deity combining *Saktiś* or powers of many deities which had one or two of these five symbols as their personal attributes or marks.

From Kauśāmbī also comes a type of plaques (Nos. 869-879) mostly in fragmentary state and preserving the portion below the waist of a lady. She wears a long flowing skirt held up by a waist band and a *sāri*. Her left lowered hand holds an object. She puts on three bangles and a thick armlet. The form of drapery worn by her comes very near to the Patna apparel. One important feature of such plaques is that the females generally stand inside the frames of stamped ringlets having a dot in the centre and not the usual lotus rosettes.

In mother goddess figurines, whether in plaques or modelled ones, the breasts are prominently shown but the nipples rarely indicated. Whether it was deliberately avoided or is a mere slip on the part of the artist is difficult to say. Most probably there existed some convention not to show the nipples.

The busts having flowers and fillets stamped with lotus rosettes over their heads or flowers in the headrolls and holding lotus stalks or creepers in their hands are definitely associated with some fertility cult.

#### *Busts connected with magic*

Two important busts, No. 554, (Pl. VIII-A) from Kauśāmbī datable about A. D. 200 require particular mention. One of the busts shows a crude female figurine holding a baby in her left arm. Over her right arm is seen a crawling scorpion. This subject is quite unusual in Indian Iconography. Of course, in some late mediaeval images of goddess *Chāmūṇḍā* we notice a scorpion sitting at her naval. In terracottas the scorpion is altogether conspicuous by its absence. The figure of a scorpion was, however, found painted on a potsherd from Nal.<sup>2</sup>

The second bust, No. 120, (Pl. VIII B) shows a female wearing a full sleeved jacket but leaving the breasts bare. She wears circular earrings marked with dots. Above these are placed *nāga* symbols, which again hold on their tops circular plaques marked with cross designs.

<sup>1</sup> J. I. S. O. A., Vol. VII, pp. 100-101.

<sup>2</sup> M. A. S. I., No. 35, Pl. XIX (4).



No. 125 shows the upper part of a female having hands stretched on either sides. A scarf falls on her right hand. The face recalls the expression of the Pāṭaliputra types. On either side of the ear are seen the nāga symbols (two nāgas facing a pillar). It is painted with red colour.

A type of female figurines (for instance No. 899) in high relief are found in thick plaques. These stand inside the borders of big lotus rosettes. The hands of the lady are fixed at the hips. Her facial expression is rather crude. Another type in lesser relief shows the bust of a female holding the left earring with one of her hands. She puts on a *kīrita* like head-dress studded with lotus flowers. The clay of this piece is mixed with mica.

A crudely made standing figure in No. 816 represents a pregnant woman. Both of her hands are set on either side of the hips. Such figurines were possibly offered by women wishing children.

#### *Serpent goddess*

There are several flat pieces (Nos. 386, 318, 813, 855, 866) showing the serpent goddess or *Mansādevi* as Dr. Kramrisch calls them. These have either heads of a bird or a serpent, long necks, thin waists, broad hips and are further shown without arms. The legs look like stands to give support to the figurine. The body is marked by cross designs. Eyes and breasts are shown by punched ringlets of clay. 'In such types it was perhaps intended to preserve the Angelic-human form of the goddess.'

#### *Pāṭaliputra and Buxar types*

About a dozen figurines imported from these two ancient cities have been discovered at Kauśāmbī [Pl. X, XI, XII (A, 8 B), Pl. XIII, (B) and L-1-5]. These must have been brought over here as tokens or mementoes by the trading community. It is a pity that none of these figurines are complete. Those available have mostly lost parts below their neck. The figurines have applied head-dresses and moulded faces. The affixed circular rolls above the head are superimposed with occasional flutterings on the sides. The specimens from Kauśāmbī except one example No. 717, do not have the same elaborate head-dress as is noticeable in the pieces unearthed at Bulandibāgh.<sup>1</sup>

Another interesting female figurine of Pāṭaliputra type, No. 520 shows her wearing a long skirt bulging on sides and held up by a waistband. She puts

<sup>1</sup> Patna Museum, No. 4177.



on long and flat earrings. Her clothes, necklace and elaborate head-dress all bear honey-comb impressions. This figurine with minor variations is of the same pattern found at Bulandibāgh<sup>1</sup> and Lauriyā-Nandangarh excavations.<sup>2</sup> Only one specimen of the veiled female of Pāṭaliputra type has so far been found at Kauśāmbī (Pl. XII B). The part below her neck is missing. It has a broader face than the Bulandibāgh one and so the conical top in this case looks less higher. The mode of wearing the shawl and jewellery is also differently treated by the Kauśāmbī potter. This type of figurine is extremely rare and besides Bulandibāgh and Kauśāmbī, only one more site, e.g. Taxila has offered a figurine in this style.<sup>3</sup>

Two female busts having rows of beads meeting at a conical angle just above the forehead but wearing applied earrings, head-dress, necklaces and apparel similar to the one illustrated by Col. Gordon have also come from Kauśāmbī.<sup>4</sup> Unfortunately the face in one example is gone. Figurine, No. 21, (Pl. XL-B) is also a newer female type originating from Pāṭaliputra. She stands in a graceful posture setting her left hand on the hip. The head-dress which is composed of one single piece shows three rolls of which the central one is higher than the two side ones. Except the face each one of the accessories is an applied one.

Allied to these Pāṭaliputra types, two more female busts, Nos. 70 and 713 should be noticed here.

The bust illustrated in (Pl. X-A) is notable not only for its subtle modelling but also for subdued and lovely expression. Its slightly turned face has added a singular charm to it. The face of the bust in the second specimen, is similar to the one found at Bulandibāgh but the treatment of the head-dress is quite different. The bust discovered at Kauśāmbī has a less elaborate head-dress. Its breasts are more fleshy and not so smooth and rounded as that of Pāṭaliputra types. The third example No. 565 also appears to be of Bulandibāgh origin but offers technical variations not noticeable in the previously discovered figurines of Pāṭaliputra. Its face is slightly raised. The head was probably covered with a beaded veil. The earrings are composed of four thin circular plaques joined together and placed sideways. Over these plaques were probably affixed the *nāga mudrā* symbols.

<sup>1</sup> Patna Museum, No. 4177.

<sup>2</sup> A. S., A. R., 1935-36, Pl. XXII-Fig. o.

<sup>3</sup> Cunningham—Archaeological Survey Report, Vol. XIV, Fig. 2.

<sup>4</sup> J. I. S. O. A., Vol. XI, Pl. XII, Fig. 3.



From Kauśāmbī also comes the head, No. 888 of a smiling boy. It is very similar to the one discovered at Bulandibāgh<sup>1</sup>. Unfortunately the part below its neck is gone. All these types are datable to a period between the second and first century B.C.

#### *Buxar types*

About a dozen terracotta figurines of Buxar type have also been recovered from the ancient mounds of Kauśāmbī. Dr. Banerji—Śāstri who conducted excavations at this site has already published a report on the terracotta finds.<sup>2</sup> The terracotta figurines unearthed at this site are distinguished by some unique characteristics. The fleshy rounded faces are turned out from highly delicate moulds, while the body is modelled with less refinement. The heads have either applied headgears and jewellery or left plain with incised diamond shaped eyes on the face. The texture of the clay is exceedingly fine and it has added a good deal of smoothness in bringing out the perfect pensive mood aimed by the artist. At Kauśāmbī the following types of Buxar figurines are found.

1. No. 780. Figurine with a broad forehead covered with rows of pearls or beads. The cheeks are full and fleshy and the eyes shown sunken with slightly raised pupils.

2. Nos. 786 and 787 show heads of females with incised wheel type earrings and diamond shaped eyes. There are three holes just above forehead and three behind the head. The holes in front must have contained flowers. The figure has a long face.

3. No. 48 (Pl. XIII-B). Bust of a female having a row of beads over her head. She puts on round and applied clay earrings having small rosettes stamped upon them. On either side of the head above them are small holes.

4. No. 269 (Pl. L-D). Head showing a face in typical pensive mood and wearing a turban with a coiled knot in the fashion noticeable in the figurines of Bharhut and Sāñchī. The coiled knot is butted forward on the right side.

5. No. 564 (Pl. XII-A) shows the head of a female wearing a incised turban wrapped by an ornamental fillet. The top end of the turban above the fillet looks like a *Kulah* end. Part of the turban covers even the ears of the figure.

These figurines may roughly belong to a period between the second and first century B.C. The dating of Dr. Banerji—Śāstri appears to be unsound.

<sup>1</sup> Patna Museum, Guide to the Archaeological Section, Pl. XVI, No. 42.

<sup>2</sup> Journal of the Bombay Historical Society, Vol. III., pp. 187-191.



## CHAPTER IV

### THE TYPES

#### *Mother and child*

In this group we have three types from Kauśāmbī. Reference to the ageless and the timeless figurines has already been made. It is interesting to note that in cruder technique there are more mother and child types than in plaques. The children in the former group are represented by mere lumps of clay and without any specific anatomical features.

The second type datable to the first century B.C. (No. 46 and 714) is seen in two moulded plaques. Unfortunately the upper parts in both these examples are lost. The female wears a close fitting sārī held up by a girdle. In her right arm she holds a baby. The plaques are painted with red colour. The third type is represented by four shallow moulded specimens, Nos. 752-756 falling under certain types of Ahichchhatrā and datable to a period between A.D. 550-650. No. 754 (Pl. LI-A) is the torso of a female wearing a long skirt and holding a baby in the left and a ball or rattle in the right lowered hand. The baby touches the breast of his mother with his left hand. A similar type, No. 752 shows the female holding the child in her left arm. Dr. Agrawala has termed such figurines as *Aṅkadhārī*, e.g. a woman carrying children in her arms<sup>1</sup>. In the mother and child group of Kauśāmbī nipples are indicated in only one example (No. 755).

#### *Winged figurines*

Winged male figurines datable to about first century B.C. have also been found at Kauśāmbī. Ever since the discovery of the Basāṛh (ancient Vaiśālī) figurines of Goddess Śrī<sup>2</sup> wearing wings and standing inside a tank filled with lotus shrubs and creepers, many speculations have been made about the origin of these winged figurines. As early as the year 1928, Coomaraswamy had pointed out the extreme rarity of such figurines in Indian art. In fact besides the Basāṛh example, he had knowledge of only one more winged figurine found at Akhun Dheri.<sup>3</sup> Three

<sup>1</sup> Ancient India, Part 4, Pl. LIB and LIIB.

<sup>2</sup> A. S. I., A. R., 1913-14, Pl. XLIV (i).

<sup>3</sup> Ipek, 1928, p. 71.



decades spade-work of the archaeologists and passion of the collectors have brought to light some more winged figurines. The discovery of a plaque showing a winged male in the Lauriyā-Nandangarh excavations in the year 1935<sup>1</sup> proved that both sexes had wings.

The Kauśāmbī ruins have yielded three fragmentary plaques depicting winged male figurines. In one piece only the top part having the head and the wings remains. In others only the part below neck is available. A complete plaque showing such a winged figurine is in the possession of Śrī Jineśwar Das, and is illustrated here on plate LI-B. It may also be mentioned here that a terracotta piece of this type has been recently discovered at Kauśāmbī by the Allahabad University expedition. The plaque showing male type, No. 688 (Pl. XIV-B) is broken on the left side and the lower end corner. The male possesses robust features and puts on armlets, bangles, torque, necklace and a dhoti in his lower extremities. In the right hand he holds a lotus creeper. These plaques may be assigned to the first century B.C.

A very crude male figure of timeless sequence has also been found at Kauśāmbī (No. 756). A lump of clay indicating wings is stuck on its back. The scales of wings are shown by incised lines. This figure has close affinity with the one found in Seleucia and identified as that of Eros by Miss Van Ingen.<sup>2</sup>

It will be seen that both the female and male winged types are associated with lotus creepers and this lends them a definite sacred character. Indian mythology is full of references of flying celestials such as the *Gandharvās*, *Apsarās* and also of *Devaputras*. The winged figurines depicted on the plaques may represent either of these.

#### *The dampatī scenes*

The *dampatī* scenes in the terracottas of Kauśāmbī are represented by three moulded examples though in centres like Ahichchhatrā such scenes are met with more frequently and in different postures. The most popular type, Nos. 708 and 706 from the former site shows in high relief a standing couple. The husband puts on a high turban made in two tiers and stands on the right side. One of his hands is flung across the neck of his wife. The lady wears a sārī supported by a girdle set on a high pelvis. Such couples are found in several fragmentary pieces and are also available in two distinct sizes.

<sup>1</sup> A. S. I., A. R., 1935-36, Pl. XXII, Fig. II.

<sup>2</sup> Van Ingen—Figurines from Seleucia on the Tigris, Pl. LII, Fig. 376.



Several years ago a similar plaque from this site was published by the late Sri R. P. Chanda.<sup>1</sup> On the strength of a inscribed sculpture depicting Śiva and Pārvatī found at Kauśāmbī he put forward a suggestion that the couples depicted on clay plaques also represented Śiva and his consort, but this identification has not been confirmed by other sources. This type of plaques belonging to the early centuries of the present era perhaps depicted the usual husband and wife groups.

The upper part of a roughly made plaque, No. 711 shows on the left side the bust of a female wearing a high turban covered at the top with flowers. On the right side is seen the bust of a male wearing a turban coiled in the usual Śuṅga fashion. A scarf passes over his chest. In between the pair there is a stalk with three pointed petals.

In this group we may also include a plaque, No. 730 showing a female standing on the right and the male on the left. One more fragment, No. 730 (Pl. XXXVI-B) of a similar plaque has been recently discovered at Kauśāmbī. The female wears a sārī supported by a richly ornamental girdle and a *paṭākā* two ends of which fall down in front. Her right hand is set at the hip and the left probably flung across the neck of the male. The husband wears a dhoti and puts on a scarf on his chest. He fixes his right hand on the girdle of the female while in the left he holds an animal. It is difficult to interpret the subject portrayed herein. It may depict some story like the *Gaja Sasa Jātaka*<sup>2</sup> or may simply represent a couple with one of their pet animals.

#### *The mithuna type*

The *mithuna* or sexual couple is a very important motif used in the sculpture and pictorial art of this country from very early times.<sup>3</sup> The subject received due recognition in the terracotta art as well. *Mithuna* plaques have been found at Ahichchhatrā, Mathurā, and Kauśāmbī. In a thin plaque, No. 783 the upper part of which has been lost the female stands on the right and the male on the left. The male holds the upper end of a lute in his right hand. Plaques of this type are common at Ahichchhatrā<sup>4</sup> and belong to the first century B.C.

Under this head may be considered plaque no. 118 (Pl. XV-A) showing a couple sitting on a cushioned couch. The female sits on the lap of the male. She flings her left hand across the neck of her lover while with the left she holds one

<sup>1</sup> A. S. I., A. R., 1913-14., Pl. LXX(c).

<sup>2</sup> Francis and Thomas, *Jātaka Tales*, pp. 223-229.

<sup>3</sup> See Rupam, No. 22-23, pp. 54-61.

<sup>4</sup> Ancient India, Pl. XXXI-Fig. 16, 17 and Pl. XXXII, Fig. 12 and 14.



of her earrings. The male puts on a turban with a protuberance on the left side resting finally on a globular core. The unsophisticated apparel and jewellery worn by the couple shows that they hail from a refined aristocratic class. A similar plaque of Kauśāmbī is also exhibited in the Provincial Museum, Lucknow. These plaques belong to about hundred fifty B.C.

### Bacchanalian scenes

Plaques showing drinking couples are also available from Kauśāmbī. This subject is quite common in the Kuśāna sculptures of Mathurā.<sup>1</sup> A solitary example has also been found in Bihār.<sup>2</sup> In terracottas this subject is known by only one or two examples.

✓ In a small plaque, no. 713, (Pl. XVI-B) from Kauśāmbī a male and female are seen sitting on wicker stools. The male holds a cup (*madhupātra*) and the female a wine jar (*madhughata*) in their upraised hands. The male is taking the wine cup towards his lips. This piece belongs to about first century A.D.

One more interesting piece from Kauśāmbī (Pl. XVI-A) showing a drunk and drooping female being supported by a male is in the collection of the Garhwal Museum at Pauri. The same subject has been a bit differently treated in a terracotta plaque now in the Allahabad Museum but procured from some unknown site of Cawnpore district.<sup>3</sup> The Kauśāmbī piece illustrated on Pl. XVI-A shows a male standing behind an intoxicated lady. She is bent on her trembling legs. The male takes one of his hands near the naval, probably with the intention to unloosen her girdle. A very sensitive portrayal of this subject depicted a little differently is found on a Mathurā relief.

### The sexual subjects

The potter artist of this city seems to have been well acquainted with the various sexual activities garnered in the *Kāmasūtra*. The date of the author of this illustrious work is still debatable and it is difficult to decide whether Vātsyāyana was a contemporary of the potter artists living in the early centuries of Christian era. That the later drew upon either the *Kāmasūtra* or some other source is unquestionable. Like Pañchāla, Kauśāmbī is not credited with producing eminent experts on the science of erotics like Bābhavya. But many amorous and erotic themes are depicted on the terracotta plaques of Kauśāmbī.

<sup>1</sup> J. I. S. O. A., Vol. VI, pp. 70-71.

<sup>2</sup> Patna Museum, Guide to the Archaeological section, Pl. III, No. 5.

<sup>3</sup> J. I. S. O. A., Vol. VI, Pl. XLIII-Fig. 2.



In a unique specimen, No.16, (Pl.XV-B) the upper part of which is unfortunately lost, a couple is seen lying on a bedstead. The hips of the lady are encircled by the legs of the male. Near the foot of the bedstead on the left side is seen a short hunchbacked woman holding a mirror in one of her hands. On the right side is seen a bird. This peculiar type of portrayal has not been noticed in any other medium of this country.

Erotic scenes occur in two specimens, Nos.195 and 595 (Pl.XVII-A and C). The former is a hard mould. The moulded plaque shows a very unusual posture of sexual intercourse. In a thick piece, a seated, and a nude lady is shown stretching her legs on both the sides. A similar type was found at Bhitā as well.<sup>1</sup>

The portrayal of amorous and erotic scenes in clay in so early examples is significant. What purpose such pieces served is difficult to explain. Most probably these were kept in the private apartments of the newly wedded couples. Such scenes are rarely met with in Indian sculpture till the tenth century A.D. During the mediaeval period sexual subjects got prominence in the architectural features of the temples at Khajurāho (Central India) and Koṇārka (Orissā). It looks very odd that the religious monuments inside which deities were invoked by deep meditation should have allowed the depiction of such sensual and amorous couples on their outer walls. Curiously enough, the Brahmanical literature upto the seventh century A.D. does not portray female sex generously. The Buddhist literature also falls in the same line.<sup>2</sup> The artist working in the early monuments of India devoted unusual attention to the physical charms of a woman. Much though one may admire the artistic beauties and alluring postures of the *Yakṣīs* of Bharhut, Sāñchī and Mathurā, it should not be denied that the instinct in the mind of the artist was not a very generous one. Female nudity was over-emphasized by the early artists. This ideal ultimately resulted in setting up a convention followed overzealously by individual artists again during the mediaeval times.

The sexual scenes pictured on the terracotta pieces of the early centuries of the present era have exploded the theory that the sculptured sexual couples on the mediaeval temples have their origin from the *sādhana*s as evolved in the Tāntric literature produced after the twelfth century A.D.

<sup>1</sup> A. S. I., A. R., 1911-12, Pl. XXIII, Fig. 40.

<sup>2</sup> For details of the subject see proceedings of the Indian History Congress, ninth session Patna, pp. 171-179.



### *The yakṣas*

In Kauśāmbī a very large number of *yakṣa* or dwarfish figurines have been discovered. Such types are known to many other ancient sites like Bhitā, Mathurā and Ahichchhatrā, but none reaches to the bewildering variety of Kauśāmbī. Two classes of *yakṣās* are usually found. The first type is cruder and shows a man with demonic features either holding an animal in his hand or a jar between the legs. The second type shows *yakṣās* on moulded plaques. A male figure in the former variety, No. 705 sits on a high stool. In between his legs he keeps a long jar of Egyptian pattern. The base of this piece is left hollow. The second specimen, No. 499 also represents a man wearing a *kulah* cap and sitting on a high stool. His hands are set on the rim of a big jar placed between his legs. This piece was meant for the body of a toy cart. It may be mentioned that in the Ahichchhatrā excavations, too a similar specimen was found in which instead of a male the female holds the pitcher between her legs.<sup>1</sup>

A seated and modelled figure of a woman, No. 1998 has also a hollow base. Her hair are beautifully drawn and fall behind in two paralld braids. Traces of a girdle are visible only at the hip. She wears a tunic fastened by a waistband. No. 779 is also a similar type. Here a dwarfish male figure is sitting on a high stool and between his legs is placed an ornamental object or pot. He sets both of his hands on the mouth of the object. The *yakṣa* holding an animal, No. 772 is interesting as a similar type in stone has also been discovered at Kauśāmbī.<sup>2</sup> The figure has sunken cheeks and a prominent belly and over the head is found a *kulah* cap. Behind his head there is a fillet stamped with lotus rosettes and below the cap there fall beautifully cut hair in four graded tiers. A backside mould of this figure has also been found at Kauśāmbī. Besides the above examples there are many other figurines representing attendants and musicians.

Musicians of Parthian type are also common at Kauśāmbī. They are usually found seated against the walls of votive tanks and beating a drum held on the left side by means of a small rod.

The moulded and better type of *yakṣās* are all datable to the first century B.C. and the first century A.D. They may be grouped in the following divisions:—

No. 612. (Pl. XVIII-A) shows a man wearing a sleeved coat, a necklace

<sup>1</sup> Ancient India, No. 4, Pl. XXXVI, Fig. 70.

<sup>2</sup> Kala—Sculptures in the Allahabad Municipal Museum, Pl. XVII.



and bangles on legs and sits with his knees drawn up. The head-dress is composed of a fillet of flowers with two plumes inserted above. The hands are usually set on the knees but in some specimens he holds a bird. Such figurines were also found in large numbers at Bhītā<sup>1</sup> and elsewhere. It appears to be a very popular subject and several examples in smaller and bigger sizes have been found at Kauśāmbī. Allied to this type is a seated *yakṣa*, No. 727 sitting on a hollow stool. He wears a necklace composed of overlapping rosettes reminding one of the decoration on the border of a pillar of the Bharhut railing.<sup>2</sup> His hands are set on the knees. He also wears a sleeved coat closed in front by thin fastners of cloth. This is indeed a unique type. Another *yakṣa*, No. 596 (Pl. XIX-B) is seen sitting on his hips. His legs are turned in such a manner as to bring both the soles together. He wears a sleeved coat, a necklace with a round pendant suspended in the centre and a headgear with two plumes set up at the top. He is seen touching the pendant with one of his hands.

An interesting figure, No 311. (Pl. XVIII-B) is seen sitting on a high stool. His right upturned hand touches the chin while the left one holds a bird. Above the head three plumes are stuck on a horizontal band. There is one more striking example in this type, No. 139 (Pl. XIX-A). It shows a bearded nude male sitting on his hips with knees drawn up. His heavy and lowered belly has a depression in the middle. His wide open mouth and the facial expression is indicative of a feeling of intense remorse.

The double wind pipe player, No. 838 is a popular subject falling under the *yakṣa* group. It is also known at Mathurā.<sup>3</sup>

The torso of a *yakṣa* figure, No. 777, (Pl. XXXI-B) is valuable as it shows how the stone *yakṣas* were being copied in clay as well. He wears a dhoti tied by a strong waist band and has a prominent belly. He holds either a sword or a staff in his left hand. It is notable for its volume and strength, thus reflecting the traditions of the Pārkhām, Patna and Gwalior stone *yakṣas*.

In Kauśāmbī, monkey figures with arms, legs and tail were very common. The standing figurines usually have arms and legs but without fingers, No. 469. Sometimes the tail is also fixed and it helps to give support to the figure from behind. Monkey faces with abnormal features are also met with. A monkey has a boil on his cheek (No. 498) while another male head (No. 497) shows

<sup>1</sup> A. S. I., A. R. 1911-12, Pl. XXIII, Fig. 19.

<sup>2</sup> Allahabad Museum, No. S-44.

<sup>3</sup> J. U. P. H. S., July 1936, Part II, Fig. 40.



a butted beak nose. The face of a woman is depicted in a fragmentary moulded clay piece (No. 48). She appears to be stretching her mouth side ways with the help of both of her hands. This is a typical Kuṣāṇa subject and represents probably some female of *Kubera* group.

Some *yakṣās* are seen on the moulded plaques as well. In a crude plaque No. 507 (Pl. LV-A.I.) a male sits on the ground with the soles of his feet touching each other. He puts on a sleeved coat bearing horizontal stripes, a necklace and bangles on his legs. His genitals are shown prominently.

The Kausāmbī ruins have yielded a clay pillar, No. 53 with a square flat base. Surmounting it is a capital showing heads of animals. The piece belongs to the Kuṣāṇa period but preserves the Mauryan tradition of pillars surmounting single animal or animals capitals. From the middle of this pillar emerges a pot bellied *yakṣa* raising both of his hands on either side of the head.

All these *yakṣās* are assignable to a period between the first century B. C. and second century A.D.

#### *Male figures holding flowers*

Besides females, male figures also held flowers in their hands, Nos. 558 and 157 (Pl. XX A and B.) Practically all the available moulded pieces have lost their upper parts. A broken bust from one such plaque is however available for giving the correct idea of a complete figure. The male wears a dhoti in his lower extremities and the upper part which is covered with a necklace is left bare. A scarf falling over both of his shoulders crosses the chest and is held up by him on the left side. In his right hand which is turned above at the elbow he holds three flower petals. His hair are coiled in the middle of the head and then wrapped up by a flowery garland in the Graeco-Roman fashion. Nothing can be said about the identity of these male types. In Persia, however, the carrying of lotus flowers was considered as a ceremonial act<sup>1</sup>.

<sup>1</sup> See Van Buren, Clay figurines, Nos. 953-966.



## CHAPTER V

### THE TYPES

The city of Kauśāmbī has yielded antiquities of all the periods prior to the late Gupta period. Followers of Buddhist, Jain and Brahmanical religions are believed to have flourished there. On the soil of the Vats kingdom, curiously enough, no specific deities of these religions in clay appear to have been produced.

Not a single figure of the Buddha has been found at Kauśāmbī but two specimens may represent Bodhisattvas. The first example shows a crude standing figure wearing a turban. He holds a *lotā* in his left hand while the right is raised in *abhyamudrā*. A scarf also crosses his chest. We may identify the figure with the Bodhisattva Maitreya. The second type (Pl. XLIX-A) shows in high relief a standing figure wearing a dhoti in typical Kuṣāṇa fashion, long earrings and a necklace. The right hand is raised in *abhyamudrā*. In the left hand he appears to be holding a spear. The nipples and naval are marked by punched circles. On the left side there are traces of the body of a female. From the general appearance the figurine appears to be a representation of a Bodhisattva but there is one baffling thing in the piece; the presence of a spear is unusual in the Bodhisattva images.

Of the Brahmanical deities only representations of Śiva and Gaṇeśa are found. The faces of Śiva are seen in two *liṅgas*. One of the hollow *liṅgas* contains the face of a three eyed Śiva. The matted locks are superficially indicated. The other *liṅga* shows a very crude face of Śiva. In other relief we find a bearded male bust with matted locks. A number of sheaves indicating probably flames are shown behind the head.<sup>1</sup> It may represent Agnī. There are two examples of Gaṇeśa as well.

#### *Lakṣmī*

There are several moulded fragments of the Śuṅga period on which we find a lady holding creepers or standing on a full blown lotus. Lakṣmī was evidently a very popular deity in Kauśāmbī, where many bankers and merchants



made their fortunes through trade and commerce.<sup>1</sup> Plaque No. 150 shows goddess Lakṣmī wearing an elaborate head-dress, earrings, necklace and bangles and resting her hands on both sides of the waist. A female attendant holding a *caurī* stands on the right side. A similar plaque was found at Lauryā Nandangarh as well.<sup>2</sup> No. 152 is the lower left part of a plaque depicting only one leg of Lakṣmī set on a full blown lotus and part of another female attendant standing in the midst of lotus flowers and creepers. Some fragments of large plaques, Nos. 443 and 106 also show the legs of a lady kept sideways on full blown lotuses.

A well preserved plaque from Kauśāmbī shows (Pl. XXI) goddess Lakṣmī standing on a full blown lotus along with shrubs and petals emerging from a tank encircled by a railing.

There are two more moulded plaques, Nos. 140 and 693 (Pl. XXII-A and B) depicting in high relief lower portions of ladies. No. 140 shows a lady wearing a *sāri* and a skirt. Three pointed and embroidered tassels attached to the waist band fall in front. The lady keeps her feet side ways on a lotus flower. The other example shows a lady wearing a *sāri* supported by an elaborate girdle composed of lovely bead strings and a beautiful *paṭkā* falling in front. This lady, who stands on a leafy base, may represent goddess Lakṣmī. These two pieces can be dated to the first century A.D. No. 870 is a thick plaque showing a standing female fixing both of her hands on the girdle. Parts above her neck and below the knees are missing. Big lotus stalks rise on both the sides of the female figure.

#### *Females holding fans and caurīs*

In ancient times female attendants were employed for service in royal households and courts. They held mirrors, toilet boxes, fans and *caurīs* for their masters. Of the four classes of attendants the *caurī* and fan bearers can be identified in the moulded plaques of Kauśāmbī. A torso, No. 173 (Pl. XXIII-A) shows a female holding a circular palm-leaf fan in her right hand. The left hand supports the fold of her *sāri*. The second plaque (Pl. XXXIII-B) shows a standing female holding a small wheel-shaped fan. The head of the figure is missing. A similar figurine is on a plaque from Mathurā.<sup>3</sup>

The *caurī*, bearer is seen on the upper part of a fragmentary plaque, No. 537. She is in the act of moving a flywhisk which has a long,

<sup>1</sup> Dhammapada Commentary, I, p. 203.

<sup>2</sup> A. S. L., A. R., 1931, Pl. XXIV, Fig. 16.

<sup>3</sup> J. U. P. H. S., July 1936, Fig. 31.



carved handle and a bushy tail. The position is practically the same as pictured on a Suṅga relief which was noticed at Bhiṭā by Cunningham seventy-five years ago.<sup>1</sup>

### *Objects of Nāga cult*

The Nāga cult is of obscure origin. The nāgās were believed to be presiding over certain cities and villages. Representations of nāgas in human or reptile form in clay are extremely rare in Indian archaeology. A few nāga hoods of an early date were, however, found at Manyar Math (Rājgir). At Kauśāmbī only two serpent hoods, No. 775-776, (Pl. XXIV. Fig. B 1 and 2) have been recovered. One of these shows six hoods but the second example has some peculiar features. It has three heads and the scales over its body are indicated by punched ringlets. A female bust, No. 35 (Pl. IX-A) with a moulded face has a nāga hood over her head. In the collection of Shri R.C. Tandon there is a unique plaque in which a lady is depicted standing with her right hand raised above (Pl. IX-B). On her sides are shown coils of serpents rising above. This nāgi figurine is similar to a stone nāgi found at Sāñchī.<sup>2</sup>

Mention may also be made of a timeless female bust, No. 731 having a number of hood like projections around her head though it cannot be said definitely that she represents a nāgi. A similar bust was found at Chārsada in the North West Frontier Province.<sup>3</sup>

### *Scenes of bird playing (śuka kṛidā)*

Scenes of *śuka kṛidā* have been copiously used by the Kauśāmbī potter. In reality no artist of any other site of this country has displayed such diversity in the treatment of a subject which the author of the *Kāmsūtra* mentions as one of the important pastimes amongst the sixty-four arts of the times. Sanskrit literature contains many references of the activities of the bird kingdom. In art this subject achieved great popularity during the Kuṣāṇa period. In the Sikrī stone the Mathurā sculptor pictured a number of scenes relating to bird playing<sup>4</sup>.

In clay this subject is found on certain plaques in the Mathurā Museum,<sup>5</sup> but Kauśāmbī pieces show more types of bird playing. No. 444 shows the bust of a headless woman holding a big bird with long ears. The lower part of another

<sup>1</sup> A.S.I., A.R., Vol. X, Pl. III, No. 4.

<sup>2</sup> A.S.I., A.R., Part I, 1912-13, Pl. IX.

<sup>3</sup> A.S.I., A.R., 1902-3, p. 159, Fig. 11.

<sup>4</sup> Agrawala—Handbook of Sculptures in the Curzon Museum, Fig. 12.

<sup>5</sup> J. U. P. H. S., July 1936, Part II, Pl. IX, Fig. 30.



plaque No. 734 (Pl. XV-A) depicts a woman offering a bunch of mangoes to a bird perched on her left hand. Plaque No. 727 has a female bust. Her hair are arranged at the back but end in a butted knot towards the left. She holds a bird in her upraised right hand. In a thin and narrow plaque, No. 534, its upper part being lost, is found a graceful lady. She wears a sâri supported by a girdle, neckalce and bangles. A bird is seen perched on her girdle on the left side.

A Patna type female bust with appliqué accessories, No. 246 is also seen holding a bird close to her belly.

The most striking example of *śuka kṛidā* is noticeable in a narrow plaque No. 534. It shows a lady standing and wearing a long sâri held up by a *paṭakā* the folds of which fall in front. A bird sitting on her girdle on the left side is touching one of her breasts.

A few moulded plaques depict a female wearing a high tapering head-dress consisting of horizontal rolls wrapped with ornamental fillets. In some cases a long cap covers her head. The lady usually holds a staff placed on the left side. In plaque No. 535 (Pl. XXVI-B) she is seen wearing a thin square pendant bearing lotus petal designs. Over her right upraised hand is perched a bird. The lady appears to be a court attendant.

In plaque No. 800 her left hand is flung across the staff while the right is fixed on her girdle. In some plaques she appears to be holding a *caurī*. The high cap is reminiscent of Persian headgears. It may be mentioned that similar females holding pillars were noticed at Seleucia as well.

In a moulded plaque No. 692 a lady is seen standing with her left hand lowered down. On her right bent elbow is seen perched a bird.

A beautiful poetic conception of *śuka kṛidā* is found in bust No. 6 (Pl. XXIV). Here the lady holds a parrot in her right hand. The bird is touching her red lips evidently mistaking them for pomegranates. The parrot is the vehicle of god of love (Kāmadeva) and its association with females is apparent. Another torso shows a lady holding an earring with one of her upraised hands. A bird is usually seen perched on her girdle on the left side. The bird is pecking the pearls of her necklace.

A subject with similar conception is also portrayed on a rail pillar in Mathurā. It depicts a lady standing after bath and oozing out of her tresses drops of water. A crane stands below and swallows the rinsed out drops of water mistaking them for drops of rain water. ✓



A people so proficient in aesthetics and plastic arts naturally developed a taste for music and dancing. Udayana, the romantic ruler of Vats kingdom was an expert in instrumental music specially in lute playing.<sup>1</sup> Tradition also records that his three queens were attended by five hundred dancing girls.<sup>2</sup> Several plaques depicting either a single standing dancing girl or scenes of dancing with the accompaniment of attendants have been discovered at Kauśāmbī. None of these appear to be earlier than the first century B.C.

The most common dancing figure is shown in plate XXVIII Fig. A. It represents a dancing girl in a standing posture with her right leg a little raised. Both of her hands are fixed on the hips. Her face is broad and lacks the grace of the ideal Indian feminine types. Such plaques are found in smaller sizes as well.

Another example No. 726, (Pl. XXVII) shows a thick plaque of very rough texture. It is moulded on both sides and datable to about A.D. 150. On the obverse is pictured a lady in a rhythmic dancing pose. A lute player is seen sitting on a wicker stool on the right side. On the ground is a dwarfish boy playing on some instrument like *khartāl*. A tree is shown in the centre of the scene. On the reverse is depicted a female touching her earring with her right upraised hand.

Dancing and music are depicted on the upper part of a toy chariot described elsewhere.

A lovely scene of dancing is depicted on a plaque from Kauśāmbī now in the Patna Museum. Here two females are shown dancing while a man sitting on a wicker stool plays on a lute.<sup>3</sup>

That the lute was one of the most popular instruments of ancient India is evident by its presence in the sculptured reliefs of different periods. The lute is also present in several plaques of Kauśāmbī. A *mridaṅga* is noticed in a scene of a picnic party depicted on the upper space of a chariot. In a very crude specimen No.862 a female appears to be playing on a drum. The fragmentary votive tanks also contain seated musicians beating small drums.

<sup>1</sup> M. A. S. I., No. 60, pp. 15-16.

<sup>2</sup>—Ibid.—p. 15.

<sup>3</sup> Patna Museum, No. 7811.



In Kauśāmbī terracottas the average males and females are so richly attired that it is difficult to make out a clear cut distinction between royalty, aristocracy and the middle classes. The same holds good in case of the sculptures of early Buddhist monuments of Bharhut and Sāñchī. There are, however, certain well defined signs of royalty and parasol is one of them.<sup>1</sup> This object is found in two examples.

The scene from mould No. 201, (Pl. XXIX-A) shows a lady of delicate features standing on a thick cushion. She wears a close fitting sārī in a style in vogue even in modern times. Behind her is a female holding a flywhisk in her right hand and on the left is seen part of a parasol. A kneeling female figure on the ground holds some object.

The grace and posture of the figurine shows that she is from a royal family. The lady might be one of the queens of Udayana. It is datable to second century B. C.

Another royal scene may be identified on a small fragment, No. 704 of the Śuṅga period. The surviving right side preserves only the head of a figure under a parasol. On the left side a lady is seen holding the handle of either a flywhisk or a musical instrument (*veen*) very similar to that used by the present day snake charmers.

In a weather-worn and damaged plaque, No. 22 is seen a couple sitting very close and a third person a little apart. This couple may be a king and a queen.

In another plaque, No. 86 a man is found riding on a richly caprisoned elephant. He may also represent a royal figure.

Kings and royal personages have very rarely figured in Indian sculpture. Some royal processions have been identified at Sāñchī and detached statues of Kuśāṇa kings have also been discovered at Mathurā. A few portraits of kings in stone and bronze are available in the south as well. But no ruler of this country has captured the imagination of the potter artist. Kauśāmbī again takes lead in this direction. The potter artist of this city fairly represented its romantic ruler Udayana in his medium. All the plaques on which such subjects are pictured are datable to about two hundred B. C. It appears that Udayana was very popular as a historical figure well known for his military exploits and romantic career. These stories were fresh in the minds of the

<sup>1</sup> Journal Indian Art and letters Vol. XII-No. 1, pp. 26-27.



people even a thousand years after his death. Fully alive to the traditions the potter artist immortalized the ruler of his country in the humble medium of clay.

Udayana was virtually the last independent king of Bhārata dynasty.<sup>1</sup> He had a most interesting career and Sanskrit dramatists flourishing between the second century B. C. and the seventh century A. D. had drawn much inspiration from his life. Udayana figures as a hero at least in four important Sanskrit dramas. The most striking incident of his life was the abduction of Vāsavadattā, the charming daughter of King Mahāsena of Avantī. The story is available in different versions but the earliest of these is found in the *Pratijñā Yaugandharāyaṇa*. The story says that Māhasena was jealous of Udayana. The former was too weak to subdue him. Mahāsena, therefore, laid a plot to capture Udayana. He arranged for a elephant hunt for which Udayana had a great fancy. Udayana was captured and his famous lute, Ghosāvati was presented to Vāsavadattā. With the aid of Udayana's minister Yaugandharāyaṇa and court jester Vasantaka a plot was arranged to set him free. Later on both Udayana and Vāsavadattā fled from Avantī. Udayana later married the princess on arrival at his capital.

The scene of this dramatic flight has been depicted in two different ways in terracotta plaques. The most well preserved piece has gone to the Bhārat Kālā Bhawan, Banāras and Rai Krishna Das has already described it in detail elsewhere.<sup>2</sup> In the plaque we see three riders on the back of a female elephant evidently running away. Vāsavadattā holds a goad in her right hand and by her side is seated Udayana holding the Ghosāvati lute. Behind these is seated Vasantaka in a slightly reclining posture. He is showering coins on the pursuing army of Mahāsena. Two pursuers are seen picking up coins on the ground (Pl. XXXI-A).

The second plaque (Pl. XXX) depicts the same scene with minor variations. Here the female elephant is seen in a more forceful movement.

The theme of the flight of Udayana-Vāsavadattā is also found on some sculptured reliefs of the Udayagiri hill. Here instead of holding a lute the king is seen shooting arrows at the pursuing party. The Udayagiri hills offer some more scenes after the elopement of Vāsavadattā.<sup>3</sup>

Quite recently the Allahabad Museum has acquired a modelled elephant (Pl. LIII-A<sub>1</sub>) used as a toy cart. On its back are two figures. The female sitting behind is holding a long purse in one of her hands. The potter may have tried to

<sup>1</sup> M. A. S. I., No. 60, p. 19.

<sup>2</sup> J. U. P. H. S., 1945, pp 191-99.

<sup>3</sup> J. I. S. O. A., Vol. XIV, pp. 102-109.



portray the scene of the elopement of Vāsavadattā in this piece. The actual details are, however, lacking but that may be ascribed to the superficial knowledge and distorted information of the potter.

A couple is found pictured on the face of a fragmentary dabber. (Pl. XXXVIII-B). It has been moulded very carelessly. On the right side is sitting a female turning both of her hands towards the right. The male is sitting on the left side. His head and left part of the body are missing. It may represent either a mere amorous couple or a scene from the court of Udayana. In the latter case the plaque would depict king Udayana consoling homesick Vāsavadattā on her arrival in his royal household.

#### *The furious elephant Nalāgiri*

A good number of plaques depicting chained elephants or elephants uprooting trees have been found at Kauśāmbī. Tradition says that the king of Ujjayini had an infuriated elephant who was usually kept chained. One day the elephant pulled out his post, went to the city and created great panic amongst the people. On this occasion the musical proficiency of Udayana was utilized and the free elephant brought under control. Plaque no. 535 shows Nalāgiri with his feet chained and in plaque no. 220 (Pl. LII-A4) the animal is seen uprooting the trunk of a tree. The elephants on these plaques can very well be identified with the mad elephant Nalāgiri.

#### *Man fighting with winged lions*

In two fragmentary plaques we find a man fighting with a winged lion. Unfortunately the right part containing the figure of man is lost in both examples. The lion stands on his hind legs and appears to be in a violent mood.

The winged lion is also seen in one more plaque, no. 207 (Pl. XLI-A). Here the lion is attacking an elephant. The lion pounces on the elephant's back from above. The elephant is so much terrified that he is seen passing out balls of stools. This shows the potters keen and realistic outlook towards the subject he was treating.

The winged lions are of Western Asiatic origin and are found in the sculptures of Bharhut and Sāñchi, besides on a few circular polished discs found at Lauriyā-Nandangarh and other places. The row of winged lions moving in a circle on a medallion from Bharhut is highly effective.<sup>1</sup>

#### *The foreign types*

Being a commercial city situated at a strategic point and reputed for its

<sup>1</sup> M. A. S. I., No. 46, Pl. 1, Fig. 4.



immense wealth and prosperity the population of the city must have comprised people of different nationalities, creeds and vocations.<sup>1</sup> From Kauśāmbī come a large number of detached heads having alien features and apparel. The foreign types generally wear conical caps, wrapped turbans and have round peaked chins with short beards, aquiline nose with ordinary or broad nostrils and wide bulged out eyes. The variety and extraordinary features in this group are so striking that with a single glance one is tempted to conclude that they represent portraits of a people hailing from foreign countries. A number of alien hordes entered India through its north-western gates during the early centuries of the present era. From very early times the Gandhāra region became the political arena of these invading races. The people of Gandhāra find mention even in the Behistun inscription of Darius, datable to 519-511 B.C. In 325 B.C. Alexander conquered this portion, which subsequently passed under the sway of the Graeco-Bactrian kings. Sometime between the first century B.C. and the first century A.D. the Greeks were overthrown by the Śakas, and Parthians. But the fertile valleys of Gandhāra were still to echo with the clatter of swords of a more virile race of Central Asia called Yue-Chi. The Kuṣāṇas which were a distinct tribe of this race later on pushed their rule right upto the Gangetic valley. That illustrious patron of Buddhism, Kaniṣka was the third king in the Kuṣāṇa lineage. These marches of foreign hordes came to an end with the extinction of Huṇas by the Imperial Guptas during the fifth century A.D.

The impact of these foreigners on the indigenous population could not succeed in altering the culture of the land, but the artist who is usually receptive to new trends and tendencies could not ignore these new social types. He, therefore modelled a number of portrait heads quite interesting from the point of view of physiognomy. At Mathurā several heads of foreigners were found, but in variety and execution the heads from Kauśāmbī illustrated on plate No. XXXII and No. XXIII remain unrivalled in the whole range of Indian plastic art. The workmanship in other foreign types is not of a very high order. The texture is also generally coarse. The face is long, cheeks plumpy, with double chin and the head-dress is composed of a turban with a fan frill usually in front.

#### *A foreign dancing girl*

The ruins of Kauśāmbī have yielded a small plaque (Pl. XXXV-D) showing probably a dancing girl. She wears a striped skirt reaching to her knees, a beaded girdle, bangles on legs and wrists, a torque and necklace. The general

<sup>1</sup> Rhys Davids—Buddhist India, p. 102.



outlook of the figurine gives an impression of her hailing from abroad. A good number of small female heads holding pitchers over their heads have also been found at Kauśāmbī (Pl. XXXIV Fig. 8). In Seleucia too many figurines are seen holding pitchers either in their hands or over the heads.<sup>1</sup> It appears that this type originated from one source during the Parthian times. Parthian influence is evident in a number of heads having two knobbed head-dress left plain or decorated with honey-comb marks.<sup>2</sup>

### *The Greek dancers*

In plaque No. 156 (Pl. XXXV-A) which is broken at the top right corner and at the base, we see a Greek male figure wearing a long sleeved coat and having typical curly hair. Both of his hands which are raised above the head probably indicate some dancing posture. His face is shown in profile. On his left also stood a figure only the middle part of which now survives. The upper part of a similar plaque is available in the collection of the Allahabad Museum (Pl. XXXV-C). It shows the heads of two Greeks raising their hands.

The figure of a male Scythio-Parthian is also found depicted on plaque No. 885 (Pl. XXV Fig. B). He puts on circular earrings and bangles on his hands. A belt with square designs stamped on it also passes across his chest.

It may be that these foreign musicians and dancers were brought from the alien countries during the early centuries of Christian era for entertaining the military personnel of the invaders. Both Megasthenes and Strabo have referred to the employment of foreign women by kings to guard their persons.<sup>3</sup>

### *Unidentified subjects*

In the Kauśāmbī terracotta collection of the Allahabad Museum there are several fragmentary plaques showing interesting scenes. Most of these, however, still remain to be identified. In the lower part of plaque No. 546 (Pl. XXXVI) is seen only the legs of a figure and a stag tied with a rope at the neck and held up by a man in his hand. A little different treatment of the same subject is found on a plaque discovered in the Rājghāṭ excavations at Banāras.<sup>3</sup> In another well moulded upper part of a plaque we see a male standing on the right side. He wears bangles on his hands, round cup-shaped earrings, a torque and a necklace with *nandipāda* symbols. His dhoti is held up by a girdle. A scarf also passes

<sup>1</sup> Van Ingen-Figurines from Seleucia on the Tigris, Pl. XL VIII, Fig. 41, 42, 43, 46.

<sup>2</sup> Megasthenes Frag. XXIII; Strabo XV, 1, 55.

<sup>3</sup> J. I. S. O. A., Vol. IX, Pl. II, Fig. 5.



over both shoulders. The part below hips is missing. On the left side are visible two parallel pointed horns of a stag or deer. The figure is a little bent towards the animal which was fastened round the neck by a rope. The single head of a stag is also seen in a fragment of another plaque. As is apparent from his dignified dress, the man holding the animal does not appear to be a hunter. Probably the stag was kept as a pet animal in aristocratic families.

A peculiar scene portraying a demon lifting a lady is found on some plaques. It is unfortunate that none of the pieces are complete. The entire scene has been constructed with the aid of fragments Nos. 190, 15, 85, 141 all belonging to four separate pieces (Pl. XXXVIII-A). The demon who is wearing thick bracelets, earrings and dhoti has sunken cheeks and grinding teeth. He stands on the right side and holds a lady in his arms. One of her legs is set on his right arm and the left hand is held by the demon. The lady raises both of her hands above and keeps the palms frontally. Her hair are neatly arranged and pass in a braid in between her sensitive breasts. The demon has his body slightly turned towards the right. Possibly he was swinging the lady or walking jerkily after beholding her. It is not known what this scene actually suggested. Probably it depicts some forgotten story in which a lady was kidnapped by a demon.

A rectangular thick clay piece No. 232 shows a female stretching each one of her hands on the sides indicating either horror or some dancing pose. Her legs are also shown apart. The pelvis is prominent and hair arranged above in a top knot. There are no ornaments on her body except bangles on legs.

A crudely made plaque, No. 111 (Pl. XXXIX-B) shows a standing female. She puts on bangles on hands, legs and a torque on the neck. She also wraps a small scarf around her loins. In the right hand she holds a spouted jug and in the left some unidentified object. Does she represent a woman attendant attached to some temple?

A very unusual scene is pictured on a fragmentary thick clay piece No. 215, (Pl. XXXIX-A). A lady is seen on the right with her left hand raised above and the palms shown frontally. Her right hand is set on the left hip. At the top of her head-dress, which is very elaborate, are stuck up some peculiar symbols. A male figure, smaller than the female and wearing a garland and armlet, also stands on the left side.

A very important inscribed terracotta piece, No. 200 (Pl. III-B) has been found at Kauśāmbī. It shows on the left side a banana tree. In the centre stands a lady wearing a sārī supported by a girdle and turning her body towards



the left. A short-statured woman raising both of her hands above her head also stands on the right side. The plaque is painted with red colour and its upper and lower parts are gone. On the right is an inscription written horizontally in two lines. The words are damaged and a definite reading is not possible. According to Dr. N.P. Chakravarti, the inscription reads as follows:—

Line 1. GANIKA.

„ 2. U(?) DAYASYA(?)

It is in the early Gupta script. Inscribed terracottas are extremely rare in Indian Archaeology. As early as 1939 Dr. Stella Kramrisch in the course of general observations on Indian terracottas remarked that “None of the terracottas was inscribed and the few inscriptions on stone objects found at some of the sites which have yielded small terracottas are not dated.”<sup>1</sup> In view of the discovery of two inscribed terracotta pieces from the ruins of Kauśāmbī the opinion of Dr. Kramrisch needs revision. One of the Kauśāmbī inscribed terracotta pieces is now exhibited in the Boston Museum.<sup>2</sup> Its incomplete inscription written in Brahmi script reads the name “Sudhata.” These are the only two solitary inscribed terracotta specimens from Kauśāmbī.

A peculiar subject is found depicted on a fragment, No. 923 of Kuṣāṇa period. It depicts in relief a row of female figurines but only one bust now remains. The female raises both of her hands to the ears. On her neck and hands are seen a necklace and bangles. This crudely moulded plaque probably represented deities of some forgotten cult.

In a plaque (Pl. XL-A) a lady stands with her face lowered and body slightly turned towards the right. On her right stands a dwarfish attendant holding a round mirror. Being less in height she raises her head above and in this way her loose hair fall beautifully on the back. A fragment, No. 33 showing only the attendant was also found at Kauśāmbī.

A roughly moulded plaque, No. 710 shows a standing female. Her left hand is fixed on the girdle and the right one turned up for holding the earring. On the right stands a boy attendant wearing a heavy turban and a dhoti. He holds some object in one of his lowered hands. A plaque depicting the same

<sup>1</sup> J. I. S. O. A., Vol. VII, p. 105.

<sup>2</sup> *Ipek* 1928, p. 71.



subject with slight difference is now in the Boston Museum.<sup>1</sup> This type is also found on a stone rail pillar from Mathurā.<sup>2</sup>

The Kauśāmbī potter took particular interest in depicting ladies in graceful postures. In a fragmentary circular plaque, No.889 a lady is shown in profile. Her hand is raised in front of the face. The hair are arranged in a braid and coiled at the back. This piece belongs to the Śuṅga period. Another fragment No.123 depicts in high relief the bust of a female. Her hair are arranged in a number of braids which finally end in a coiled knot at the top. The face is also turned upwards and one of her hands is raised above as in a dancing pose. The part below the waist is missing. The plaque is painted with red colour and is datable to about the first century A.D.

A grey coloured moulded plaque, No. 213 (P. LII-A, 1) circular at the top but vertical at the base is a unique specimen in clay recovered from Kauśāmbī. No other site of India has offered this subject in clay though it is found in the sculptures of Sāñchī, Amarāvati Mathurā and Bodhgayā.

In the plaque are shown two lions, back to back rising on their hind legs. Their tails rise above in a rhythmic curve and meet behind their heads. The paws and manes of the animals are vigorously shown. Each one of them throws out a pearl string from its mouth.

Plaque no. 137 shows the crossed legs of a couple probably sitting on a carpet. One hand is decidedly of some delicate female but it has neither bangles nor bracelets. The background is filled with lotus rosettes.

On a thick grey coloured piece, No.874 a lady is depicted standing in a frame of stamped circles containing dots. She puts on a long skirt and her hands are filled with bangles up the shoulders. The lowered left hand holds a lotus bud or petal of some flower. There is practically no head-dress but behind the head a circular halo has been indicated. This type of halo has not been noticed in any other example.

In some female figurines datable to the Kuṣāṇa period we see the heads covered with a veil studded with pearl strings. The facial features of such figurines are rough. The head cover recalls the veil worn by the Besnagar Yakṣī.<sup>3</sup>

A well moulded female figure is found sitting on a stool, No. 491 (Pl. LIII-A4). She wears a torque composed of lotus leaf shaped stones and

<sup>1</sup> *Ipek*, Tafel 4, Fig. 26.

<sup>2</sup> Coomaraswamy—History of Indian and Indonesian Art, Plate XX, Fig. 73.

<sup>3</sup> Nihar Ranjan Ray—Maurya and Śuṅga Art, Fig. 22.



a necklace falling down through the breasts. She also puts on a three stringed girdle visible on the back. The hair after being combed at the back end in two long braids. The sitting posture of the lady is typically Kuṣāṇa and the schematic drapery falling between the legs is reminiscent of Gandhāra draperies. The lady probably kept a baby in her lap. Does she represent goddess Hārīti in a similar manner as depicted on a sculpture from Mathurā?<sup>1</sup>

A fragment, No. 955 (Pl. LI-C) is of singular interest. It depicts a yakṣa, wearing a torque and a dhoti. He has a bulged out belly and his hands encircle the right upraised fish tail legs. The plaque is unfortunately cut straight in the middle.

This subject is found portrayed on several stone *makara toraṇas* of Mathurā,<sup>2</sup> Sārnāth and also in one lintel from Kauśāmbī.<sup>3</sup> It appears that the potter of the latter city had in his knowledge this particular *torāṇa* lintel fixed at some temple and on account of the novelty of the subject he adopted it in the medium of clay.

In a dabber, No. 266 is depicted the profile in low relief of a standing lion. A squirrel is rising towards his face from the right. This is also a very interesting subject. The Indian sculptor used this animal in certain Kauśāṇa sculptures as well.<sup>4</sup>

No figurines of warriors have yet come from Kauśāmbī. There are, however, some torsos, Nos. 706 and 712 which probably represent people of some martial class. Such figures usually put on a dhoti held up by a strong chord like waist band. The genitals in each case are indicated prominently. In torso No. 706 a man appears to be holding a bird in his left hand and in No. 712 both of his hands are fixed at the hips. The latter type of figure stretches his right leg a bit forward. No. 56 also shows a male torso. His left leg is a bit raised at the knee over which is placed a basket containing some articles. He holds a long object in his left hand as well.

Two more torsos No. 892-893 without heads show male figures having some object in the right and a bird in the left hands respectively.

A moulded fragment No. 445 shows the head of a lady. She has a broad face turned to the left and one of her hands is flung over the head in a alluring manner. The arm which is covered with five bangles probably holds a piece

<sup>1</sup> A. S. I., A. R., 1909-10, Pl. XXVIII (d).

<sup>2</sup> Agrawala—Handbook of the Archaeological Section, Provincial Museum Lucknow, XII.

<sup>3</sup> Kala—Sculptures in the Allahabad Municipal Museum., Pl. XVI (A).

<sup>4</sup> Coomaraswamy—History of Indian and Indonesian Art, Pl. XXI, Fig. 82.



of hanging cloth. It may be mentioned here that women raising hands or clasping both the hands above the head are exceedingly rare both in clay and sculpture. A moulded female head showing both the hands, clasped above the head was, however, found several years ago in the Bhir mound excavations at Taxila.<sup>1</sup>

Another notable specimen represents a modelled figure wearing animal shaped ears and a conical cap. His belly is like a round ball and the left hand is set on it. The face resembles that of a monkey.

<sup>1</sup> J. I. S. O. A., Vol. XI, Pl. XII, Fig. 4.



## CHAPTER VI

### THE TYPES

#### *Jungle scenes*

Trees are found in some plaques, but they are so roughly made that it is difficult to identify the exact species of vegetation they represent. Thick and bushy lotus abound in many plaques. A fragmentary plaque, No. 122 (Pl. XLI-B) shows in high relief an elephant moving in a thick jungle full of intertwining creepers. The scene probably reflects part of a vast jungle in the neighbourhood of the Vats Kingdom. Hsüen Tsang while going from Prayāg to Kauśāmbī also passed through a south-west forest infested with wild elephants and other furious animals.<sup>1</sup>

#### *Subjects relating to recreations*

Kauśāmbī has yielded a number of sling balls and miniature objects used in chess and other indoor games. Picnics also formed part of their recreations. A picnic party is depicted on the body of a toy chariot (Pl. XLII-A). Its side walls are raised and against these recline on each side a group of three persons. On one side is pictured a couple in the act of kissing and behind them is a man putting his hand on a *mṛidaṅga*? Opposite them is found a female in a dancing posture. A musician is also seen playing on a lute. The other person puts one of his hands on a plate containing carrots, bananas, cakes and other eatables. The latter figure may represent a *viduśaka*. The swift movement of the dancing female has been remarkably portrayed. The grouping of other figurines is also systematic and a clear tribute to the knowledge of spacing of the potter artists. Such a dramatic scene is not found in any other medium employed by the artists of this land.

Several fragments of toy chariots have been found at Kauśāmbī. In the excavations carried out by the Archaeological Department at this site some years ago a similar chariot was discovered. It is now exhibited in the Indian Museum, Calcutta.<sup>2</sup> This piece is cruder than the Allahabad Museum one and there are also differences in the placing of eatables in the plate. In the Calcutta Museum

<sup>1</sup> Watts—Yuen Chwang, p. 365.

<sup>2</sup> N. S. 2, Indian Museum, Calcutta.



piece a man has picked up a cake in his hand while in the Allahabad one he is seen only removing the cake. The Bhārat Kalā Bhawan, Banāras also possesses a fragment of such a chariot. The plate in this piece is of a very large size.<sup>1</sup>

Animal fighting also formed part of the recreations of the people of Kauśāmbī. Plaque No. 20 (XLIV-A) shows a fight between a lion and an elephant. Wrestling was also known and the city may have contained *akhārās* where wrestling as a regular exercise or as competitive bout was usually practiced. A very interesting wrestling scene is depicted on a terracotta disc discovered at Kauśāmbī, now in the collection of the Patna Museum.<sup>2</sup> A disc of this shape but containing a differently pictured wrestling scene was also unearthed in the excavations at Basārḥ.<sup>3</sup>

### *Decorative plaques*

It is well known that some of the plaques having holes at the top were hung against the walls of temples or residential apartments. The railings of early Buddhist monuments are richly adorned with floral and other kinds of decorative items. In clay this is not the case. One reason of it is that the potter artist worked in small clay plaques and so was not confronted with the problem of filling larger spaces. Moreover, the modeller had not inherited the art of engraving, carving and incising so essential for working out compositional details of specific patterns.

From Kauśāmbī come a few large circular plaques stamped with lotus rosettes and other kinds of ornamental devices. There are also plaques depicting secular subjects, particularly animals which may have also served as decorative objects. The most important plaque falling under this group is the one which shows a *puṇṇaḥaṭa* in high relief No. 954, (Pl. LII-A2). Unfortunately its upper part is missing. The pot has the traditional bulged out body, long tapering neck and stands on a base.

This important motif figures prominently in the history of Indian plastic art. It occurs at Bharhut, Sañchī, Amarāvati, Bodhgayā and Mathurā. During the Gupta period the motif was quite popular.<sup>4</sup> A very early Indian ivory plaque found at the site of Kapiśā, modern Bēgrām near Kabul also depicts the *puṇṇaḥaṭa*.<sup>5</sup> The various slabs of a railing were sometimes distin-

<sup>1</sup> Bhārat Kalā Bhawan, Banāras, No. 223.

<sup>2</sup> Patna Museum, Arch. No. 4362.

<sup>3</sup> A. S. I., A. R. 1913-14, Pl. XLIII, Fig. 827.

<sup>4</sup> See J. U. P. H. S., July 1944, pp 1-6. and Coomaraswamy-Yakśās, Part II, Pl. 32, Pl. 38

Fig. 1.

<sup>5</sup> Journal Indian Art and Letters, Vol. XIII, Pl. 1, Fig. 2.



guished by the names of the motif they contained and the slab having a *purāṇa-ghaṭa* was called *Punnakalasṭpata*.<sup>1</sup>

### *Gupta heads*

It is strange that very few terracotta figurines of Gupta period have come to light at Kauśāmbī. The available examples are also much weatherworn. We cannot say what surprises still await an archaeologist in the extensive ruins of Kauśāmbī. We may take that Kauśāmbī had lost some of its importance during the Gupta period. Creative activity had then passed to cities like Rājghāt (Vārāṇasi) and Ahichchhatrā.

The only complete male figurine found at Kauśāmbī is illustrated on plate XIII-A. Its head-dress and expression are typically Gupta but the part below the neck is roughly executed. The figure stands erect and holds a round object (a rattle or ball) in his right hand.

A few torsos of this type have also been discovered at Ahichchhatrā.

Another beautiful head is illustrated on plate XLV-B. The hair are arranged in the typical honey-comb style and at the central parting there is a crest jewel. A novel head-dress is also noticeable in head No. 26 (Pl. XLV-D). In Nos. 780 and 782 we see hair arranged in trefoil styles.

### *Tricycles*

The Buddhist literature, Sanskrit dramas and the epics frequently refer to the clay toys used by the happy children of the times. Rolling in wealth and prosperity the infants of the city of Kauśāmbī, developed profound fascination for toys and playthings. Toy cart, which gives the name to the well-known Sanskrit drama "*Mṛichakaṭika*" of Bhāsa was indeed a most favourite object of play.

Bullock cart was a common vehicle in ancient India. In the absence of well organized rail links and air routes the people resorted to this primitive method of conveyance in the long and difficult land routes passing through thick forests, mountain valleys and the deserts. Models of toy carts have also been found at Mohenjo Daro and Harappa.<sup>2</sup>

The Kauśāmbī carts are in the shape of tricycles. These have a front wall with either a circular or straight top rim containing two or four bullocks, as

<sup>1</sup> Amarāvati Sculptures in the Madras Government Museum, p. 272.

<sup>2</sup> Vats—Excavations at Harappa, Vol. I, pp. 568-70.

<sup>3</sup> Marshall—Mohenjo Daro and Indus civilization, Vol. II p. 554.





in relief No. 890. On either of the sides are set plaques covered with lotus rosettes and floral decorations stamped inside raised borders. The bulls have garlands on their necks over which is also placed vertically, a long pole joined with another shaft from behind.

The other type shows all the three sides stamped with floral ornamentation. The front wall shows these decorative items in high relief and the side ones usually have a big lotus in the middle.

The third type (Plates XLVI and XLVII) is made with three walls again but they are so fixed as to give the impression of only two walls joined in front. The front wall has circular bands of lotus rosettes and hanging bells at the top and in the middle is a thick horizontal band in the shape of a pillar towards which two running animals meet face to face. The animals have long bodies and are issuing tongues from their wide open mouths. These pieces are now in the collection of Shri R.C. Tandon.

The fourth type contains on the front wall the figure of an elephant. There are no rosettes or floral decorations in this wall. In another example which is probably in the collection of Shri Ajit Ghosh we see a short statured *yakṣa* standing and holding a staff on the front wall.

The fifth type shows a seated *yakṣa* with sunken cheeks, wide nostrils wearing a *Kulah* cap and holding an animal in his left hand. On either side of his legs are holes for inserting the pole which held the wheels.

There are several plaques with horizontal tops showing in high relief four horses standing in a row. The plumes of the animals are raised above their heads in a variety of fashions. The parts belonged to the chariots which can be drawn only by horses.

The body of a chariot or cart depicting a picnic party is also interesting. The side walls which are not high are stamped with borders of rosettes and dots. In front of the open body there is a hole through which a pole was inserted.

Modelled and moulded human bodies having tails were also used in the tri-cycles. In one type, where only the bust remains, we see a male figure with folded hands and having a tail bearing wings at the back. Nos. 881 and 305 show male busts wearing turbans, bangles and armlets and having long tails. The male stands with folded hands in front and the tail portion is made flat at the base probably to give support to the entire figure. The tail is divided into two halves and its body is covered with long scales and stamped rosettes. A hole is left between the folded palms in order to insert a thread. There is a hole on either of



its sides. Broken tails of many such tricycles are also found at Kauśāmbī (Nos. 885 and 303).

Tricycles in the shape of animal bodies are also available at Kauśāmbī. Nos. 876-878 show the body and the head of a ram shaped into a massive and fleecy plump. These rams have holes on the sides, and their bodies are generally stamped with rosettes and dots. In a few specimens a big lotus is found placed over the head of the animal. There is only one example, No. 300 which has no marks on its body.

Another animal shaped tricycle is formed of a crocodile body, No. 879. The animal has a fish tail, goggled eyes, raised nostrils and the entire body is stamped with various types of decorative items.

The last type of tricycle (Pl. LV-B2) is most unusual and has not yet been noticed anywhere in this country. It shows a lion sitting on his knees. His face having large eyes and a protruding tongue is bent low. The hands are also lowered and fixed on the ground. Over his belly and the base on which he sits holes are made for the poles and shafts of the tricycle.

A crudely-seated demon-faced male wearing a *kulah* cap and holding the tail of some animal in his left hand must have been a very popular subject for a tricycle. A mould of this figure has also been discovered.

Five types of wheels used in the tricycles, carts and chariots have so far been discovered at Kauśāmbī. They are :—

1. Wheel with spokes indicated and issuing from a raised hub. (No. 872).
2. Same variety as above but the spokes are smaller in length. A small lotus is kept in between each of the spokes at the point where they meet the rim of the wheel (No. 874).
3. Wheel without spokes. Between the hub and the rim there are stamped three borders of pointed petals and leaves all encircled by a band. A row of stamped lotus rosettes runs around the rim of the plaque (No. 875).
4. Wheel showing a raised hub in the centre and surrounded by a bead chain. From it issue a number of broad leaves having pointed tops (No. 876).
5. Same variety as above but the leaves are rounded at the tops.

#### *Pottery figures*

Pottery figurines either forming applied accessories or stamped on the surface when damp are rare at Kauśāmbī. A curved terracotta piece, No. 257 shows a tall female with folded hands. She wears earrings and a torque. This piece was probably a handle of some miniature utensil. Another



piece, No. 669, (Pl. XLV-C) is also a handle containing the head of a charming lady. A red coloured pottery fragment, No. 872 shows the face of an animal with wide open mouth and protruding tongue. The cheeks are raised and the forehead is divided into two raised equal halves. A pottery spout, No. 921 is in the shape of the beak of a bird. Kauśāmbī has also yielded at least a dozen types of gargoyles.

#### *Miscellaneous objects*

Votive tanks of clay were also in use at Kauśāmbī (Pl. LIII-A<sub>2</sub>). These are made of rough texture and have raised walls on three sides. Against the wall is found a seated male musician. Votive tanks of Kauśāmbī (Nos. 774 and 777) are all broken and no fragment contains more than two figures.

Lion heads of clay also abounded in Kauśāmbī. They were mostly fanciful and copied from the sculptures of the Kuṣāṇa period. No. 871, (Pl. LII-A<sub>3</sub>) shows a lion head with peculiar marks above the forehead. The mouth is closed in the middle but the lips are open.

No masks or mask moulds have been found at Kauśāmbī but a head from this site very closely resembles the one found at Mexico. The latter head is ascribed to the Indians and is identified as a mask.<sup>1</sup>

#### *The animals*

It is not intended to describe here the numerous modelled and moulded terracotta animal figurines of Kauśāmbī. The group is most interesting and valuable from the technical point of view and so claims particular treatment in a subsequent monograph. A casual reference of the animals may however not be out of the place as it will reveal the vision of the potter artist as he comprehended the animal kingdom.

Elephant was decidedly the most favourite animal in this city. It is available not only in modelled shapes with applied and stamped accessories but also in moulds singly and in processions. All the riding elephants are richly caprisoned. Vatsrāja Udayana maintained a huge army of elephants. The exploits of the furious Nalāgiri of Avantī and Bhadrāwatī on which Udayana eloped with Vāsavadattā are well known.

The moulded crocodiles, bulls, rams and horses used in tricycles follow next. The crocodile motif has a long history and frequently occurs as a decora-

<sup>1</sup> 'STUDIO', April 1947, p. 9.



tive motif on the railings and gateways of the early Buddhist monuments.<sup>1</sup> The presence of clay crocodiles in Kauśāmbī is of special significance as the Yamunā, on the bank of which this city was situated abounded in crocodiles. The bulls and horses are adorned with ornaments and reflect a well developed breed of this species. The full bodies of rams are not represented. Their parts below neck are abruptly cut short though the upturned front legs have been indicated. The whole body of the animal is found littered with rosettes and floral decorations. The horns are well cut and moulded in the lump.

The Kauśāmbī potter prepared models of stags, deers, lions, frogs, tortoises and monkeys and also used them in moulded plaques. Reference to the former three animals has already been made. Besides the winged ones, lions without wings are also found in moulded plaques. The portrayal of muscles and manes in these examples reflects the perfect knowledge of anatomy of the potter artists. Only one example of a modelled frog and two tortoises exist in the Allahabad museum. Some miniature clay frogs and tortoises with holes on their bodies are also available. These being of amuletic significance were probably used in necklaces and armlets.

Complete figurines of snakes are wanting. Human figurines with serpent heads and nāga heads have already been discussed. A head with goggle eyes, long mouth and painted with black colour can be identified as that of a snake.

Miniature fish for usage as beads are quite common in clay but no modelled figure has yet come to light. The tail of a big fish marked with scales and made in black clay is the only available specimen from the ruins. Fish in relief is found on a potsherd as well and two fish are noticeable in the plaque showing a moulded standing figurine from Kauśāmbī now in the collection of the Boston Museum.<sup>2</sup> It is surprising that the artists of this city which had the Yamunā in its immediate neighbourhood should have remained indifferent to the portrayal of fish. Cats, dogs and monkeys were the three pet animals known to the Kauśāmbī potter.

A modelled clay figure of a jackal, No. 443, (Pl. XLIII-B) has also been found at Kauśāmbī. This animal is considered inauspicious and in no other medium does he get a place in art.

It is difficult to identify the various modelled birds. Most of these have holes on either sides of their bodies and they were certainly used as toy carts. Birds standing on round pedestals or bases are also known. In many examples the feathers are indicated and the outstretched wings show that they were

<sup>1</sup> A.S.I., A.R. 1903-4, pp. 227-231.

<sup>2</sup> *Ipek*, 1928, Tafel 4, Fig. 24.



depicted flying. Models of ducks, vultures and pigeons can also be tentatively identified. Peacock was also known and a tail end of this bird has been recovered from the ruins of Kauśāmbī.

Parrot is the only bird noticeable in the moulded plaques. It is represented as a pet and is seen in the company of ladies in several examples. In a pottery fragment a swan is also seen holding a bunch of hanging pearls.

#### *Dress and ornaments*

The terracotta figurines have thrown considerable light on the dress and ornaments worn by the people in different ages of Indian History. The males wore a dhoti and the upper part was usually left bare. In some cases a scarf falls over the shoulders. Some male types wear sleeved coats closed in front by cloth fasteners. Heavy turbans are also seen in some examples.

The females wore sārī, jackets, skirts and tunics. Sārī was decidedly a most popular apparel. They are either found wrapped up round the loins like a petticoat or worn by tucking up both ends behind. The sārī is supported by beaded girdles or embroidered *paṭakās* a portion of which comes down in front. In some cases the sārīs are shown bulging out on both the sides.

The folds of sārī are beautifully indicated. Many figurines wear diaphanous apparel. Kautilya has also mentioned the superior quality of cotton cloth worn by the people of the Vats Kingdom.<sup>1</sup>

As usual both the sexes adorned their bodies with heavy jewellery. A large variety of earrings, necklaces, torques, armlets, bangles and girdles are found on the bodies of the various figurines. The *nandīpāda* symbol is a very common object in the necklaces or torques. In the Kauśāmbī ruins we have found actual *nandīpādas*. This object must have been an auspicious one (Pl. LVII-LVIII).

Kauśāmbī has yielded a large variety of beads. They are cut in stones of different hues and shapes. The people appear to have some belief in magic and totemism. Quite a good number of animal shaped beads have also been found and they were perhaps worn for bringing good luck or protection from the evil. No animal beads have yet been identified in the available terracotta figurines of Kauśāmbī but beads of other shapes found in original can be easily spotted out. The Aṅguttara Nikāya also refers to the high quality gems of the Vats Kingdom.

<sup>1</sup> Kautilya's Arthaśāstra, translated by Dr. R. Shamastry, (1929) p. 83.



## CHAPTER VII

### DESCRIPTION OF PLATES

#### PLATE NO. I

A Fig. 1. Modelled female bust No. 436 ( $2'' \times 2\frac{1}{2}''$ ) having stump like hands and a bird like face. Eyes applied and incised. Two slanting incisions on the neck. 'Ageless and timeless.'

A. Fig. 2. Female bust No. 29 (height  $2''$ ). Hands and part below waist missing. Pinched out nose. Eyes indicated by long cuts. Round and applied breasts. Marks on the neck indicate torque. Grey coloured clay. 'Ageless and timeless.'

A. Fig. 3. Modelled bust No. 2001 (height  $2''$ ) of a female. Hands and part below waist missing. Applied breasts shown too close to one another. Face pinched out. Attempt made to indicate two volutes over the head. Round applied eyes. 'Ageless and timeless.'

A. Fig. 4. Human bust No. 259 (height  $2\frac{1}{2}''$ ) having a pinched out face. Mouth indicated. Applied eyes cut with a sharp instrument in the centre. Hands and part below waist not indicated. The applied eye in this figure is important. It is of the Sardheri type and figurines in this technique have not been noticed at other centres. Light grey clay.

#### PLATE II

A. Fig. 1. Crudely modelled bust No. 456 ( $3'' \times 2\frac{1}{4}''$ ) of a female holding a child in her left arm. The eyes are applied and incised. The ears and torque are joined together by a single clay piece. 'Ageless and timeless.'

B. Fig. 2. Bust No. 2002 (height  $2\frac{1}{4}''$ ) of a female. The face is taken out of a shallow mould. Large circular earrings and broad torque. The head-dress is parted in the middle and leaves two rolls on either side covered with ornamental cloth.

#### PLATE III

A. Fig. 1. Bust No. 536 ( $3\frac{1}{4}'' \times 2\frac{1}{4}''$ ) of a female having a goat like face and long dangling ears with slit marks. The mouth is indicated by a deep cut. A.D. 450 to 650.

A. Fig. 2. Bust No. 848 ( $4\frac{1}{2}'' \times 3\frac{1}{2}''$ ) with a round face and short chin,



raised eyebrows and eyelids and a circular dot in the forehead. The long dangling ears are deeply grooved. There is a hole in the crest as well. A.D. 450 to 650.

B. Middle part No. 200 ( $3\frac{1}{4}'' \times 2\frac{3}{4}''$ ) of a thick moulded plaque showing in the centre a lady standing with her body turned towards another dwarfish lady raising both hands above her head. On the extreme right side there is a banana tree and an inscription in early Gupta script in two lines. Top and bottom parts broken. Painted with red colour.

#### PLATE IV

A. Plaque No. 1997 (height  $4\frac{3}{4}''$ ) showing a female standing with her left leg slightly bent. She wears a sari supported by a jewelled girdle, three jewelled bracelets on each of the hands, torque, a long necklace of several beaded strings and circular flat earrings from which issue pearl tassels. The head-dress which is covered with jewelled chains is composed of two rolls, the left side one being more heavy and prominent. She has a oval and smiling face and her hands are clasped in front. 100 B.C.

#### PLATE V

A. Upper part No. 63 ( $2\frac{3}{4}'' \times 2\frac{1}{4}''$ ) of a plaque depicting a female bust. The hair are covered by four ornamental fillets and over it are stuck five feathers with tops curved to the left and the right. In her left hand she holds the stalk of a flower. She puts on a loose torque on her neck and bangles on hands. About 100 B.C.

B. Upper part No. 8 ( $2'' \times 2''$ ) of a plaque showing a female bust. Above her forehead there are two semi-circular rows of pearls with a lotus flower kept at either ends. Over it the hair are wrapped by three fillets stamped with small rosettes. The two upper fillets are cut in the middle to make out space for placing three big rosettes in the same level. She wears circular earrings with pearl tassels falling down from them, a torque bearing stamped rosettes and a beaded necklace. On both of her shoulders falls a scarf. She holds a flower in her right hand. Part below breast missing. About 100 B.C.

C. Upper part No. 553 ( $2\frac{1}{2}'' \times 2\frac{1}{2}''$ ) of a plaque showing the bust of a female. She wears a necklace and circular earrings with suspended pearl tassels, one shown side ways and the other frontally. The hands were probably fixed on the hips. The hair are arranged in two masses from the middle leaving a crest above. On the right side are stuck up five feathers and on the left five auspicious symbols. Plaque overburnt. About 100 B.C.



## PLATE VI

A. Fig. 1. Upper part No. 560 ( $2\frac{3}{4}" \times 2\frac{1}{2}"$ ) of a moulded plaque containing a female bust with lowered hands. She wears plain and small round earrings, a torque with a circular pendant in the middle, necklaces and bangles on hands. The hair are arranged back and end in one long braid falling on either side of the head. A row of rosettes is stamped in a semicircle above the head. Part below waist gone. About 100 B.C.

Fig. 2. Thin moulded plaque No. 168 ( $3\frac{3}{4}" \times 3\frac{3}{4}"$ ) depicting a robust female with full cheeks. She puts on a thick chord pattern torque, a necklace and suspended earrings. Her long hair are beautifully arranged and a portion of these loosely falls on the left side of the face. Around the ridge of the plaque runs a row of small ringlets. 100 B.C.

## PLATE VII

A. Fig. 1. Upper part No. 22 ( $2\frac{3}{4}" \times 2\frac{3}{4}"$ ) of a moulded figure. The hair are parted in the middle and turned sideways in two raised rolls. On the left ear she holds a round earring and on the left a suspended triangular shaped one. She wears two torques and a necklace. Round and well developed breasts. On the right hand she held a lotus flower with petals shown upside down. Painted with red colour. About 100 B.C.

Fig. 2. Upper part No. 112 ( $2" \times 1\frac{3}{4}"$ ) of a thin plaque depicting the bust of a female. The hair above rows of beads were divided into two rolls from which again fall down on either side a stamped fillet. She puts on a chord pattern torque composed of gold or silver wire. A chain issues from the right shoulder and crosses the breasts of the lady. On the raised rim of the plaque there are small ringlets. Part below waist gone. Light grey clay. 100 B.C.

## PLATE VIII

A. Crudely made thick plaque No. 554 (height  $2\frac{3}{4}"$ ) showing the bust of a lady holding a baby in her left arm. The hair of the baby are arranged upwards and end in two topknots. She wears cup shaped earrings marked with dots. On her right arm is seen a scorpion crawling. The facial expression is unwholesome. Part below waist missing. Light grey clay. A.D. 200.

B. Bust No. 120 ( $2\frac{1}{2}" \times 2"$ ) of a lady wearing a sleeved jacket. The breast part is left bare. She wears sunken circular earrings marked with dots and above them is placed an ornament composed of a central axis between the two *nāgas*. At the top on either side is noticeable a round pellet marked with check designs. Part below hips gone. About A.D. 200.



## PLATE IX

A. Bust No. 35 ( $4'' \times 2\frac{1}{4}''$ ) of a lady having a long face pressed out of a mould. The head and ears are covered by a veil type apparel which has a crest having the hoods of serpents. She puts on small round earrings and a torque. It probably represents a serpent goddess. Part below waist is gone. About 150 A. D.

B. Small plaque ( $2'' \times 1\frac{1}{4}''$ ) showing a standing female goddess raising her right hand upwards. On either of her sides are noticeable coils of *nāgas*. She also represents a serpent goddess.

## PLATE X

A. Bust No. 70 (height  $3''$ ) of female with moulded face and modelled body. Her face is slightly turned towards the left. She puts on an applied head-dress composed of a round pellet at the top and two on either side from which also fall down bands. The breasts are rounded and placed at a considerable distance from each other. Hands and part below waist gone. Body very sensitively modelled. Imported from Pāṭalīputra. 200 B. C.

B. Bust No. 713 ( $2\frac{1}{2}'' \times 2\frac{1}{4}''$ ) of a female having moulded face and applied head-dress. Two strips of clay indicating torques are kept just below the neck and they cover a part of the breasts. Over her head there is a small crest flanked by clay plaques on either side and from which fall down long bands. Heavy face with a marked flattened tendency. Part below waist gone. Pāṭalīputra type.

## PLATE XI

A. Fig. 1. Bust of a female No. 565 ( $3\frac{1}{4}'' \times 2\frac{3}{4}''$ ) with moulded face. She wears big circular earrings composed of three flat plaques placed side-ways and a plain necklace. Over the earrings a plaque is fixed frontally. Hands and part below waist missing. Pāṭalīputra type with some extraordinary features.

Fig. 2. Bust No. 433 (height  $3''$ ) of a female having tresses impressed with plaiting pattern fixed on the back. She puts on an applied torque. Breasts fleshy. Hands and parts below waist gone. Imported from Pāṭalīputra.

## PLATE XII

A. Head No. 564 ( $3'' \times 1\frac{1}{2}''$ ) of a female wearing a turban which covers the right and left sides of her face in two wraps. The top frill is broad and its lower portion is covered with an ornamental fillet. Pensive face. Resembles exhibit No. 6605 of the Patna Museum. This piece is an imported



one from Buxar, situated in the Shahabad district of Bihar. Painted with red colour. About 150 B.C.

B. Head No. 696 ( $2\frac{3}{4}'' \times 1\frac{3}{4}''$ ) of a woman with a conical bump over her head which along with her whole body is covered by a veil. She wears a three stringed torque and flat applied plaques on the ears. Light grey colour. Such figurines were found at Pāṭaliputra and Taxila as well.

C. Modelled head No. 952 (height  $6\frac{1}{2}''$ ) of a female having robust features, thick lips and broad eyes. The earrings are made of circular plaques marked by a number of circles. The hair are beautifully arranged and parted in the middle where a jewel is also fixed. Light grey colour. A. D. 300.

D. Fragment No. 553 ( $1'' \times 1\frac{1}{4}''$ ) of a moulded plaque showing the head of a female. The hair are arranged in delicate curls and supported in front by a thin fillet of gold or silver. On the left ear she puts on a suspended lotus bud shaped earring very similar to those worn by some Mathurā yakṣis. About A.D. 150.

#### PLATE XIII

A. Standing figure No. 558 (height  $5\frac{1}{2}''$ ) of a male wearing frizzled locks over the head, earrings and a close fitting coat on his person. The lowered right hand held some round object and the left fixed at the hip. Legs below knees broken. Grey colour. A. D. 500.

B. Bust ( $3\frac{1}{2}'' \times 2\frac{3}{4}''$ ) of a female with rows of beads or pearls over her head. The moulded face has a pensive expression. She puts on applied circular earrings having small rosettes fixed on them and a chord like torque. On the right side of the head there is a hole. Part below waist missing. Painted with red colour. This piece has also been imported to Kauśāmbī from Buxar and falls under types No. 50, 59 and 61 exhibited in the Patna Museum.

#### PLATE XIV

Fig. 1. Top part No. 1761 ( $1'' \times 1\frac{1}{4}''$ ) of a moulded plaque showing the head of a female. A complete figure of this type is illustrated on plate VI-B.

Fig. 2. Upper part No. 1762 ( $2'' \times 2\frac{1}{2}''$ ) of a moulded plaque showing the head of a female. Over her forehead there runs a trapezoidal outline. Above it the head-dress is formed by two masses separated in the middle by a pointed ornament. At the top of the right side mass are stuck up five feathers and on the left the usual five symbols. Part below neck is gone. On the ridge of the plaque are stamped small ringlets. Thin and painted red. 100 B. C.



Fig. 3. Left side part No. 113 (height  $1\frac{1}{8}$ " ) of a moulded plaque showing the head of a female holding a flywhisk. The flywhisk has a long handle and a bushy (yak) tail attached to it. This lady must have been attending on some goddess. Part below neck missing. About A. D. 150.

B. Moulded plaque No. 1763 ( $3" \times 2\frac{1}{2}"$ ) showing a standing male wearing wings. He puts on round earrings, a thick torque, necklace and armlets. The head-dress is composed of two masses parted in the middle by two long frills. He wears a dhoti supported by a waistband knotted on the left side.

C. Plaque No. 1764 ( $1\frac{3}{4}" \times 2"$ ) showing the middle part of a lady. Her right hand is a bit stretched and then lowered down. The left hand is raised above. She wears a torque, a long stringed necklace, bangles on hands and a beautiful girdle. She puts on a skirt marked with delicate folds. Upper and lower part of the plaque is broken. About A. D. 150.

#### PLATE XV

A. Plaque No. 1765 ( $2\frac{3}{4}" \times 2\frac{3}{4}"$ ) showing a couple sitting on a couch or throne. The lady is seated on the lap of her consort. One of her hands is flung across his neck while with the other she holds an earring. The male wears a turban coiled on the left side, three spiral earrings and a long stringed necklace. The lady puts on a torque on the neck and a bangle on each of her legs. Their legs rest on a *pādapiṭha*. The background of the plaque is strewn with lotus rosettes. Early 100 B.C.

B. Moulded plaque No. 16 ( $4\frac{1}{4}" \times 4\frac{1}{4}"$ ) showing an amorous couple lying on a bedstead. Unfortunately its upper and major left side portion is lost. The legs of the male are encircling the hips of the lady. Near the left leg of the bedstead stands a dwarfish female attendant (*vamnikā*) holding a circular mirror and on the right side there is a bird probably a pigeon. Owing to some technical flaw the position in which the couple lay on the bedstead could not be correctly depicted. The piece is painted with red colour. About A. D. 200.

#### PLATE XVI

A. Terracotta plaque (height  $3"$ ) showing a drunken and drooping female being supported by her consort who is also unloosening her girdle with one of his hands. A. D. 200. In Garhwal Museum, at Pauri.

B. Small moulded plaque No. 713 ( $2\frac{1}{4}" \times 2\frac{1}{4}"$ ) showing a drinking couple seated on stuffed cushions. The female wears a torque, necklace and a sārī supported by a girdle. Her legs are filled with bangles, upto her knees. She holds



a wine jar in her right upraised hand while the left is stretched towards the waist of the male. The male wears a turban with a circular fluffed ball, a necklace, bangles on hands and a short dhoti. In his right hand he holds a wine cup while the left is fixed at the waist. 100 B. C.

C. Fragment No. 168 ( $2'' \times 2''$ ) of a moulded plaque showing on the right side a female stretching her left hand towards another figure. One hand holding a dagger is also visible on the left side. Broken from all sides. 100 B. C.

#### PLATE XVII

A. Terracotta piece No. 195 ( $2\frac{3}{4}'' \times 2\frac{3}{8}''$ ) taken out of a mould. It shows the scene of a sexual intercourse. A. D. 300.

B. shows the actual mould of the above. Grey coloured clay.

C. Moulded fragment No. 595 ( $2'' \times 2\frac{1}{4}''$ ) showing a sexual act.

#### PLATE XVIII

A. Male figure No. 612 (height  $3\frac{1}{2}''$ ) seated with his knees drawn up. He wears a sleeved coat. The head-dress is of flowers and fillets with two raised plumes above. He also puts on a torque with *nandīpāda* symbols. He appears to be holding a bird in his left hand. A. D. 100.

B. Male figure No. 311 (height  $4\frac{1}{2}''$ ) sitting on a stool. In the left hand he holds a bird. The right hand is turned towards the chin. He wears a high turban bearing plumes. The legs are crudely made. Light grey clay. A. D. 150.

#### PLATE XX

A. Male *yakṣa* No. 139 (height  $2\frac{3}{4}''$ ) sitting on ground with knees drawn up. His heavy belly has a depression in the middle. The hands are clasped in front. His genitals are also shown conspicuously. The hair are arranged and coiled on the left side. He puts on a long beard. Mouth left open as in horror. Painted red. A. D. 200.

B. Seated figure No. 596 (height  $3\frac{1}{4}''$ ) of a male (*yakṣa*). His legs are on the ground with both the soles together. He puts on a torque with a big round pendant in the the middle, bangles on legs and a sleeved coat which is left open in front. His high turban wrapped above the forehead by two fillets has three horizontal sections. He is seen touching the pendant with his right hand. Painted with red colour. A. D. 200.



## PLATE XX

A. Bust No. 558 ( $2\frac{1}{2}'' \times 2\frac{1}{2}''$ ) of a male wearing a torque of lotus rosettes and suspended coiled earrings. A scarf falls on both the arms and shoulders. His hair are wrapped by a flower wreath. There is a petal seen near his right shoulder. Part below chest missing. A. D. 100.

B. Torso No. 157 ( $4\frac{1}{2}'' \times 2\frac{1}{2}''$ ) of a male wearing a dhoti held up by a waistband. He holds flower petals in his right hand. The left hand holds the ends of a scarf which passes through the chest and ends at the left side of the waist. The folds of the dhoti are beautifully indicated. Legs and head missing. The head was similar to the one described above. A. D. 150.

## PLATE XXI

A. Plaque No. 90 ( $5'' \times 2\frac{1}{2}''$ ) showing goddess Lakṣmī standing on a full blown lotus in a tank encircled by a railing. The right hand of the goddess is raised towards the ear and the left fixed at the hip. Light grey clay. 100 B. C.

## PLATE XXII

A. Lower part No. 140 ( $4'' \times 2\frac{1}{4}''$ ) of a female standing and keeping her legs sideways on a lotus base. She wears a sārī and tunic held up by a waist band the four pointed tassels of which fall in front. Her left hand is fixed at the hip. Part above waist missing. About A. D. 100.

B. Lower part No. 690 (height  $3\frac{1}{4}''$ ) of a female standing on a base made of broad leaves. She wears a sārī supported by a *paṭakā*. It was also supported by a jewelled girdle from which are suspended pearl strings. Part above waist gone. It probably represented goddess Lakṣmī. About A. D. 100.

## PLATE XXIII

A. Torso No. 173 ( $3\frac{1}{2}'' \times 2\frac{3}{4}''$ ) of a standing female. She holds a large circular fan woven from strips of palm leaf with handle on one side (*talvanta*) in her right hand while the left is fixed at the hip. Feet and head missing. Light grey colour. A. D. 200.

B. Torso ( $3'' \times 1\frac{1}{4}''$ ) of a female attendant wearing a sārī bulged side ways below. She holds a small wheel shaped fan in her right hand, the left one being fixed at the hip. Part above neck missing. About A. D. 200.

## PLATE XXIV

A. Flat figurine No. 28 (height  $4\frac{1}{2}''$ ) of a serpent goddess without arms.



Only one stump like leg survives. The figurine shows a slightly curved and pointed mouth with scales marked on it, round eyes indicated by applied ringlets of clay and has a broad hip. There is a row of punched circles below neck, while on the body are seen incised cross marks.

B. Fig. 1, Nāga hood No. 196 ( $5'' \times 4''$ ) showing three heads. The body is marked by punched circles.

Fig. 1. Nāga hood No. 775 ( $5\frac{1}{2}'' \times 5\frac{1}{2}''$ ) with six crudely made heads in light grey clay.

C. Bust No. 390 (height  $1\frac{3}{4}''$ ) of a female figurine showing a bird like face. The eyes and breasts are indicated by applied ringlets containing dots. On the neck and below breasts are seen incised horizontal lines. Same variety as above.

#### PLATE XXV

A. Middle part No. 734 ( $3\frac{3}{4}'' \times 3''$ ) of a female figure wearing a dhoti marked with folds. She holds a parrot in the left hand and a bunch of mangoes in the right one. Light grey clay. About A. D. 200.

B. Standing female figurine No. 37 ( $5\frac{1}{2}'' \times 2''$ ) wearing a sari supported by a girdle and *paṭakā*. The ornamentations over the *paṭakā* cloth are exquisitely drawn. She puts on three torques, a several stringed chain on her neck, earrings and bangles on hands. The head cover is like a veil. She holds a bird in her upraised right hand. Painted with red colour. A. D. 150.

#### PLATE XXVI

A. Plaque No. 130 ( $5'' \times 2\frac{1}{4}''$ ) showing a standing female with thin waist and broad pelvis. She wears a transparent skirt and a sari supported by a girdle. In her right upraised hand she probably holds a bird. Her hair are covered by a turban held up by fillets. Lower portion broken. She has a smiling face. 200 B. C.

B. Upper part of a moulded plaque No. 535 ( $1\frac{1}{2}'' \times 1\frac{3}{4}''$ ) showing the bust of a lady. She puts on circular ear plaques falling sideways. On her neck there was a torque the central square pendant bearing four petals of which is visible. On her arm is perched a bird. The left hand is flung across a pillar placed on the left side. She puts on a high turban with several bands of horizontal decoration and resembling a tapering metallic cap. Part below waist is gone. A. D. 200.



### Plate XXVII

A. Terracotta piece No. 133 ( $4\frac{1}{2}'' \times 3\frac{1}{2}''$ ) depicting a scene on both the sides. On the left side of the obverse is pictured a dancing lady and on the right a man sitting on a wicker stool and playing on a lute. In between them is shown a tree and below it a dwarfish figure probably playing cymbels. On the reverse stands a lady with her left hand upraised. The right one is fixed up at the hip. Crudely made in mica mixed grey clay. About A. D. 300.

### Plate XXVIII

A. Plaque No. 512 ( $5 \times 2\frac{1}{4}''$ ) showing in high relief a lady in a dancing pose. Her right leg is slightly bent and the hands are set on both the sides of the waist. She wears a sari, a torque and a necklace on her body. A band of cloth appears to have been wrapped round her head. Slightly black. About A. D. 150.

B. Thick plaque No. 1826 (height 5'') showing a lady holding a child in her left hand. She wore a torque of long beads. The face is smiling and features heavy. The body of the female was left hollow. About A. D. 200.

### Plate XXIX

A. (1) Terracotta mould No. 20 ( $3\frac{3}{4}'' \times 2''$ ).

A. (2) Terracotta piece taken from the above mould showing a lady standing on a round cushioned footrest (*padapīṭha*). Behind her one attendant held a flywhisk and the other a parasol. On the left side is seen a lady sitting on her knees and holding some unidentified object in both of her arms. The lady represents a queen. About A. D. 100.

### PLATE XXX

A. Plaque No. 117 ( $2\frac{3}{4}'' \times 5''$ ) showing Udayana-Vāsavadattā flight from the territories of Avantī. The she elephant is on a move and on her back are seated Udayana, Vāsavadattā and *viduśaka* Vasantaka. The plaque is broken and injured on all the sides. A figure is also seen near the hind legs of the elephant. Painted with red colour. 100 B. C.

### PLATE XXXI

A. Plaque showing the scene of Udayana-Vāsavadattā flight. On the back of the elephant are seen seated Udayana holding the lute in one of his hands. The man behind the king is *viduśaka* Vasantaka. He is showering coins from a purse held in his right hand. At the back of the elephant a person is seen pick-



ing up the coins from the ground. Vāsavadattā was also sitting on the back of this elephant but the top left corner where she was depicted, is broken. This plaque is in the Bhārat Kalā Bhawan, Banāras.

B. Torso No. 777 (height 7") of a male wearing a dhoti supported by a waistband and bangles on legs. He held some object in his left hand. The piece is marked by a feeling of weight and volume and preserves the tradition of the Pārkhām Yakṣa.

#### PLATE XXXII

A. No. 1 Modelled head No. 802 (height  $5\frac{1}{2}$ ") of a male showing prominent eyes and lips set in a broad face. Below the turban the hair are indicated by incised lines. Part below neck gone. Painted with yellowish colour.

No. 2. Modelled head No. 56 (height  $4\frac{1}{2}$ ") of a foreigner having a third eye on the forehead. The moustaches are indicated by delicate zigzag lines and the beard by dots in the chin region. Light grey clay. A. D. 300.

No. 3. Modelled head No. 761 (height 4") of a foreigner wearing a turban mounted with a metallic plaque and arranged in a fan like frill. The cheeks are broad and the eyes bulged out. Painted with red colour. A.D. 300.

No. 4. Modelled head of a male No. 707 (height  $3\frac{1}{2}$ ") wearing an embroidered chord shaped turban and flowing moustaches. The short cut beard is indicated by dots and lines. Painted with red colour. A. D. 300.

No. 5. Modelled male head No. 689 (height 6") wearing a turban, surmounted with arched metallic plaque in the middle. He has long eyes and bushy moustaches. The eye pupils are a bit bulged out. A. D. 300.

#### PLATE XXXIII

A. Big modelled head No. 164 (height  $7\frac{1}{2}$ ") of a male with wide open mouth. Painted with red colour. A. D. 300.

B. Modelled head No. 1296 ( $3\frac{3}{4}$ "  $\times$   $2\frac{1}{4}$ ") in the round. Part below neck gone. Head solid. A. D. 300.

#### PLATE XXXIV

A. 1. Small head No. 1769 (height  $1\frac{1}{4}$ ") of a foreigner wearing a turban knotted in front. Over the head he wears a cap from which side lappets descend covering the ears. A. D. 200.

2. Head No. 350 (height  $1\frac{3}{4}$ ") of a foreigner putting on a helmet shaped cap. A. D. 200-300.



3. Head No. 340 (height 2") of a male figure wearing a high head-dress coiled at the top. A. D. 200-300.

4. Bust No. 1981 (1"×1") of a female wearing earrings along with *nāgamudrā* symbols.

5. Head No. 1982 (height 1¼") of a male. The hair are arranged in a circular mass on the left side. A. D. 150.

6. Bust No. 127 (2"×1¼") of a female wearing circular earrings, from which fall down pearl tassels. A parrot sitting on her left hand touches her lips. A.D. 150.

7. Head No. 695 (height 2") of a boy wearing a cap. A. D. 300.

8. Head No. 697 (height 3") of a lady putting over her high forehead a pitcher. A. D. 200-300.

9. Head No. 552 (height 1¾") of a male wearing a highly ornamented turban. A. D. 250.

#### PLATE XXXV

A. Fragment No. 156 (2¼"×2¼") of a moulded plaque showing a Greek dancer raising both of his hands above his head. On the right side there stood a female figure. About A. D. 200.

B. Plaque No. 885 (height 3") showing a standing male figure wearing moustaches and a striped belt across the chest. Broken at the top and lower portion. Probably a Parthian.

C. Upper part of a plaque showing two heads, probably of dancers raising their hands above the head. Fragment of A. No. 156.

D. Moulded Plaque No. 344 (2¼"×2") showing a foreign dancing girl wearing a skirt, earrings, torque, necklace and bangles on hands. Her left hand is raised and touches the left earring. A. D. 300.

#### PLATE XXXVI

A. Lower part No. 546 (2¼"×4") of a plaque showing on the right side the legs of a figure and on the left an animal probably a stag. The animal was fastened by a rope at the neck and was held by the man standing nearby. About A.D. 150.

B. Plaque No. 691 (2¼"×2") showing a male and female standing. One hand of the lady was flung across the neck of her consort and another



fixed at the hip. The male stands on the left side and holds near his waist an animal in one of his hands. A. D. 200.

#### PLATE XXXVII

A. Top left part No. 1153 (height  $3\frac{3}{4}$ " ) of a plaque depicting a lady raising both of her hands above the head and placing the palms frontally. The left hand of the lady is held by a male figure.

B. Middle part No. 1171 ( $3\frac{1}{2}$ "  $\times$   $3\frac{1}{2}$ " ) of a thick plaque showing a stout male holding a female in his arms. One leg of the lady is set on his arm and the other is supported by him at her knee joint. A beautiful chain passes through her breasts.

Both the above pieces depict the same subject. A. D. 200.

#### PLATE XXXVIII

A. The complete scene drawn with the aid of the fragments described above.

B. Fragment No. 1363 ( $3$ "  $\times$   $3$ " ) showing a lady sitting on the right side. A male figure seated on the left stretches one of his hands towards her chin. The plaque is much weatherworn and so in place of a photograph a line drawing of the same is offered here. About 100 B.C.

#### PLATE XXXIX

A. Thick plaque No. 215 ( $5\frac{1}{4}$ "  $\times$   $4\frac{1}{2}$ " ) showing a lady standing on the right side and putting on an elaborate head-dress. Her right hand is lowered down and the right raised above. On her left side there stands a headless male figure wearing a necklace and armlets. Lower part of the plaque is missing. Light grey colour. A.D. 300.

B. Plaque No. 111 ( $4$ "  $\times$   $2$ " ) showing a standing female holding a *kamandalu* in her lowered right hand and some object in the left one. The turban has two butted knots on the left side. Light grey colour. A. D. 300.

#### PLATE XL

A. Moulded plaque No. 1771 ( $4$ "  $\times$   $2\frac{1}{2}$ " ) showing a lady in half profile and bending towards a dwarfish attendant holding a mirror stretched above. The lady wears an elaborate head-dress, a torque, necklace, bracelets and a girdle round her loins. The drapery of sari is marked by delicate lines. The hair of the attendant fall loosely behind her head. A. D. 200.

B. Standing female No. 21 (height  $5\frac{1}{4}$ " ) of Patna type with a three voluted appliqué head-dress and apparel. Her right hand is lowered and probably held



the end of s̄ari. The right hand is fixed at the hip. Part below knees gone. Light grey clay.

#### PLATE XLI

A. Plaque No. 1973 ( $2\frac{1}{2}'' \times 2\frac{1}{2}''$ ) showing an elephant pounced upon by a winged lion from above. The plaque is broken in the middle. Painted with red colour. A.D. 150.

B. Plaque No. 122 ( $3\frac{1}{2}'' \times 3\frac{1}{2}''$ ) depicting in high relief a jungle scene in which an elephant is seen roaming. Only the head of the animal is visible. There are intertwined creepers in the scene. A. D. 100.

#### PLATE XXLI A and B

A. Body No. 1772 (length  $5\frac{1}{2}''$ ) of a chariot having two raised walls and holes on the sides and the front, for the insertion of shafts and poles. Three persons, are seated against the wall on either side. On one side is seen a man probably a *viduṣaka* removing some eatables from a plate containing carrot, bread, bananas fruits and sweets. On his left is seen a female in a dancing posture and a man playing on a lute. On the other side there is a man playing on a *mridaṅga* like object and a couple kissing one another. Broken at certain ends. The sides are stamped with lotus rosettes and other floral patterns. 100 B.C.

B. Outline drawing of the scene described above.

#### PLATE XLIII

A. Side view of the body of the chariot described above.

B. Modelled figure No. 699 (height 3'') of a jackal standing on his legs. Part below waist broken. A.D. 200.

#### PLATE XLIV

A. Plaque No. 255 (length  $3\frac{1}{2}''$ ) showing two animals fighting face to face. Back parts of both the animals are broken. Painted with red colour. About A.D. 100.

B. Model No. 1989 (length 7'') of crocodile. The scales are marked by round punched circles.

#### PLATE XLV

A. Head No. 116 (height  $2\frac{1}{4}''$ ) of a female wearing a high turban covered with several fillets. Part below neck gone. Light yellowish clay. A.D. 500.

B. Head No. 1773 (height 2'') of a female with honey-comb coiffure



parted in the middle. A crest jewel is also fixed just above the forehead. Full lips and subdued features. A.D. 500.

C. Handle No. 669 (length  $2\frac{1}{2}$ " ) of a vessel showing the head of a lady placing one of her hands over the head. A.D. 500.

D. Head No. 26 (height  $1\frac{3}{4}$ " ) of a female wearing round earrings placed side ways. The hair are partly combed above. On the left side also the hair are arranged in frizzled locks and falling down in beautiful tiers. A.D. 500.

#### PLATE XLVI

A. Terracotta tricycle (length  $3\frac{3}{4}$ " ) depicting a front and two side walls, having circular tops. The front wall has a border of double rosettes from which fall down a row of hanging bells. A running animal from either side covers one and half portion of the tricycle walls. There is a projecting pole in front and animals from either side run towards it. There are two holes on the sides and one in front.

#### PLATE XLVII

B. Front portion of the tricycle described above.

#### PLATE XLVIII

A. Toy wheel No. 1987 (diameter  $3\frac{1}{2}$ " ) showing a raised rim. Around the hub there is a beaded border from which issue around lotus petals. A.D. 100.

B. Fragment No. 1791 (diameter  $3\frac{1}{2}$ " ) of a toy wheel. Between the hub and the rim there are two rows of leaves one overlapping the other. A.D. 100.

C. Circular plaque No. 1988 (diameter 5") having a small lotus flower in the centre, and surrounded by a bead and lotus border. From it issue spokes which terminate on a raised band of chord pattern. A. D. 200.

#### PLATE XLIX

Terracotta relief (height  $5\frac{1}{2}$ " ) from Kauśāmbī depicting a standing male figure holding a spear like object in the left hand and the right one raised in *abhyamudrā*. The male wears a dhoti in a fashion usually noticeable in the Bodhisattva images of Kuṣāṇa period. On the right side there was a female figurine only a part of which is now visible. It is difficult to identify this figure with Bodhisattva as it holds a spear type object in one of his hands.



## PLATE L

Figs. 1, 2, 3, and 4 set at the four corners are Buxar types and the central one Pātaliputra type.

## PLATE LI

Fig. 1. Headless No. 1826 (height 5") standing female figurine holding a child in her left arm. The right lowered hand probably holds a ball or a rattle. The figurine has been taken out of a shallow mould and is assigned to a period between A. D. 550—650.

Fig. 2. Plaque (height 4") showing a standing male winged figure. He wears a turban coiled on the left side, heavy earrings, a long necklace and a dhoti round the loins. There are two such specimens in the Allahabad Museum but in both the examples the heads are cut off. A similar type has also been acquired recently by the Allahabad University expedition.

Fig. 3. Fragment No. 955 ( $3\frac{3}{4}" \times 2\frac{1}{2}"$ ) of a terracotta piece. It shows the right side part of a corpulent male figure encircling his forked fish tail legs by one of his hands. This is a unique type hitherto unknown to clay art but quite popular in the Mathurā sculpture.

Fig. 3. Upper part No. 2003 ( $1\frac{1}{2}" \times 1\frac{1}{2}"$ ) of a plaque depicting the head of a female with curly hair arranged in rows and supported by a band just above the forehead. Her left hand is raised from the above. It probably represented a foreign dancing girl.

Fig. 4. Small plaque No. 978 ( $1\frac{1}{2}" \times 1\frac{1}{2}"$ ) depicting a standing male wearing a gown bulging on both the sides. Its head is lost. He holds two long wind pipes which he must have been blowing. The general features recall the portraits of Kuṣāṇa kings found at Mathurā. But this specimen evidently represents a foreign musician. A.D. 200.

Fig. 6. Upper part No. 1010 (height  $2\frac{1}{4}"$ ) of a figure with slightly upraised face. The hair are arranged in a long *jaṭā* coiled at the top. About A. D. 150.

## PLATE LII

Fig. 1. Terracotta piece No. 529 ( $4" \times 3\frac{1}{2}"$ ) showing two lions standing back to back on their hind legs. A string of pearls comes out from their mouths. It was most probably a decorative plaque. About A. D. 100.

Fig. 2. Plaque No. 954 ( $2\frac{1}{2}" \times 3"$ ) showing inside a beaded border a vase of plenty (*purnaghata*). The upper part is unfortunately lost. It is also a unique type and is datable to about A.D. 100.



Fig. 3. Head No. 2006 (height  $1\frac{1}{2}$ " ) of a lion.

Fig. 4. Plaque No. 1077 ( $2\frac{3}{4}$ "  $\times$   $2\frac{1}{4}$ " ) showing an elephant uprooting a tree or a post with great force. It most probably represents the mad elephant Nalāgiri of king Mahāsena of Ujjain who was subdued by Udayana.

#### PLATE LIII

Fig. 1. Toy elephant No. 1055 (height  $5\frac{1}{2}$ " ) used as a tricycle. On its back are seen sitting a male and a female. The female holds a purse in one of her hands. The potter appears to have used the subject of Vāsavadattā-Udayana flight in this tricycle with some alterations. About A. D. 100.

Fig. 2. Part No. 1031 (height 4" ) of a votive tank supporting the wall of which is seen seated a musician playing on a drum with a small stick. Several fragments of this type which suggest close Parthian contact have been found at Kauśāmbī. A. D. 100 to 200.

Fig. 3. Torso No. 1064 (height 3" ) of a female. She is pressing her breasts with both of her hands. The head and the legs are lost. A. D. 200.

Fig. 4. Seated figure No. 491 (height  $3\frac{1}{2}$ " ) of a female wearing a sārī and a torque with leaf pattern beads. She has a baby on her lap. The schematic drapery in front recalls the apparel of the Gandhāra figurines.

#### PLATE LIV

Fig. 1. Womens head No. 918 ( $3\frac{1}{2}$ "  $\times$   $2\frac{1}{2}$ " ) of Gupta period. On either side of the face there rise two masses of hair.

Fig. 2. Womens head No. 2007 (height  $2\frac{1}{2}$ " ) of the Gupta period wearing trefoil coiffure.

Fig. 3. Head No. 888 (height 2" ) of a smiling boy. There is a coiled knot over his head. It closely resembles the Patna *yogi* and may be a imported piece from Pātaliputra.

Fig. 3. Torso No. 2008 (height  $3\frac{1}{4}$ " ) of a lady shown in an alluring posture. She has a long and smiling face. The hair are combed back and end in one long braid. She also wears a torque having *nandipāda* shaped objects. A. D. 200.

Fig. 4. Upper part No. 2009 (height  $1\frac{1}{4}$ " ) of a lady having a smiling face. Gupta period.

#### PLATE LV

Fig. 1. Terracotta piece No. 8 ( $3\frac{1}{4}$ "  $\times$   $3\frac{1}{4}$ " ) showing a male sitting on his hips and bending his legs with the soles together. He wears a sleeved coat and bangles on his legs. His genitals are shown prominently. A. D. 200.



Fig. 2. Lion faced dwarf No. 7 (height 4") used in a toy cart. He has a protruding tongue, sits on hips and takes support in his hands placed on the ground in front. There is a hole in his belly. A. D. 100.

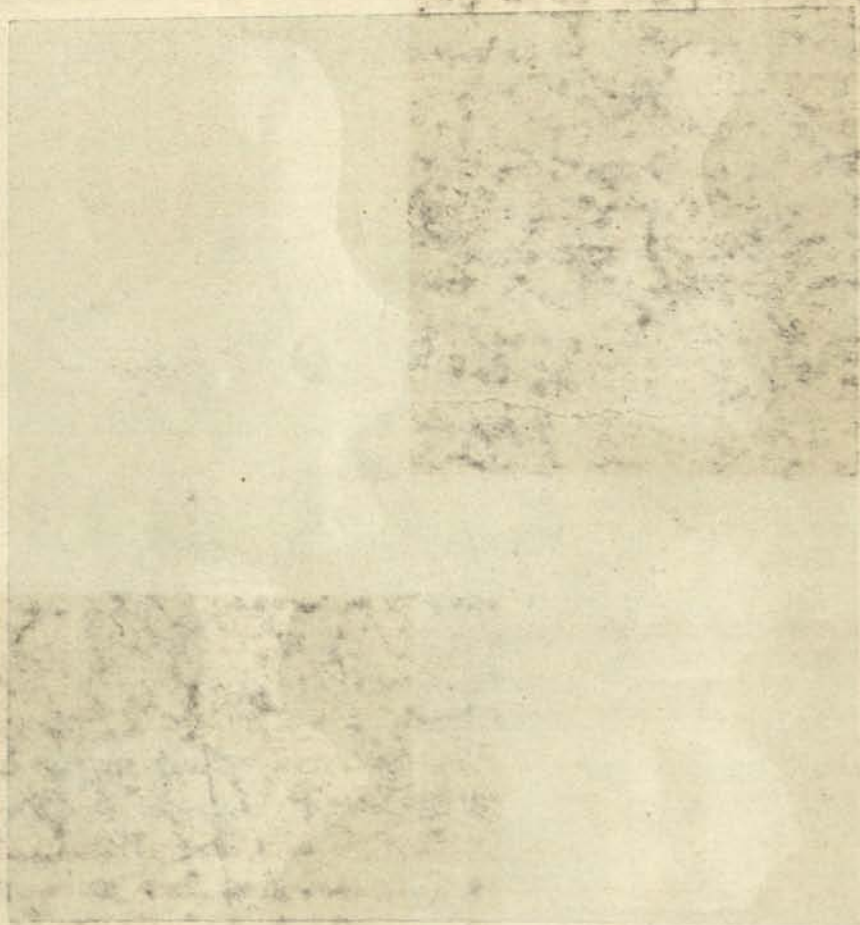
Fig. 3. Plaque No. 2009. (3" x 2 1/4") showing the torso of a male. He wears a long gown supported by a girdle. Both of his hands are fixed up at the waist. This appears to be the representation of some foreign nobleman. About A. D. 150.





A. Figs. 1 to 4.







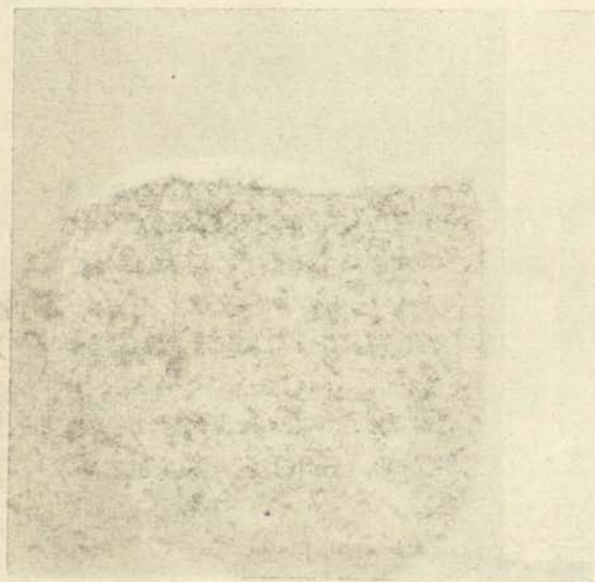
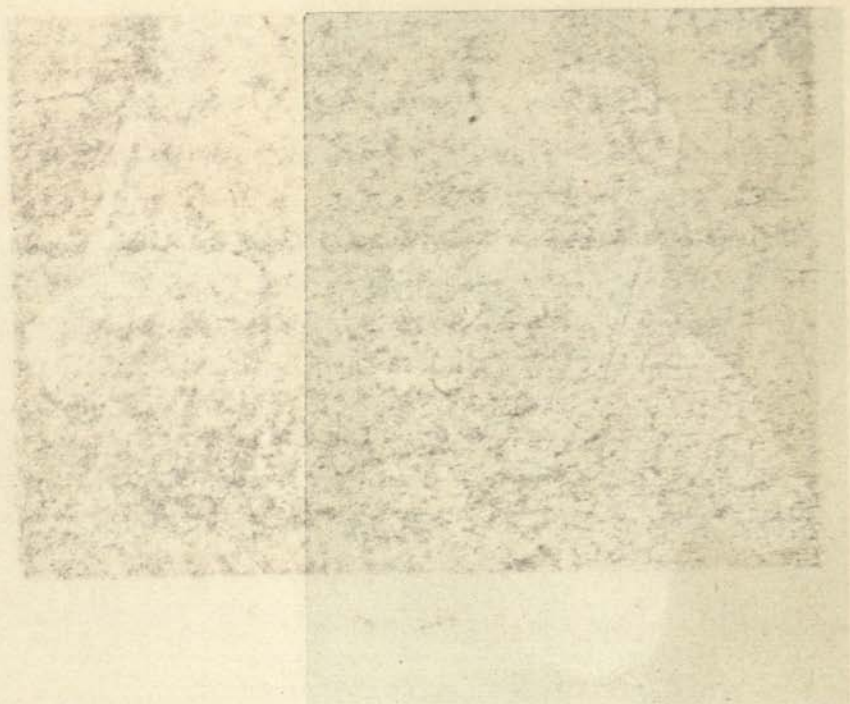


A.



B.









A. Figs. 1 and 2.



B.



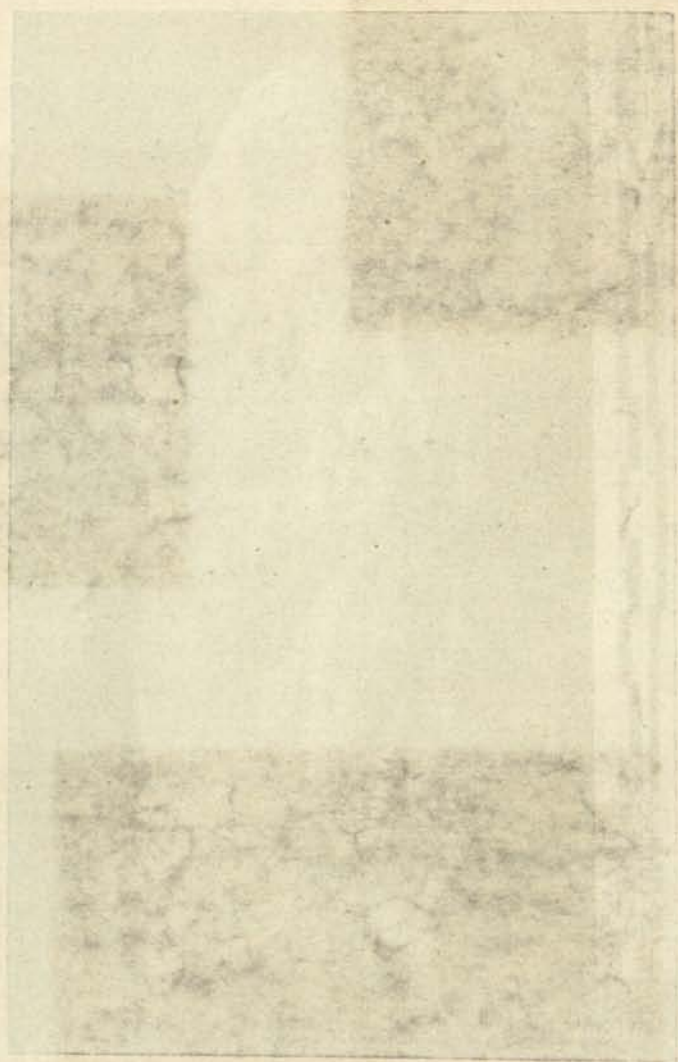






A.









A.



B.



C.





B.







A. Figs. 1 & 2.



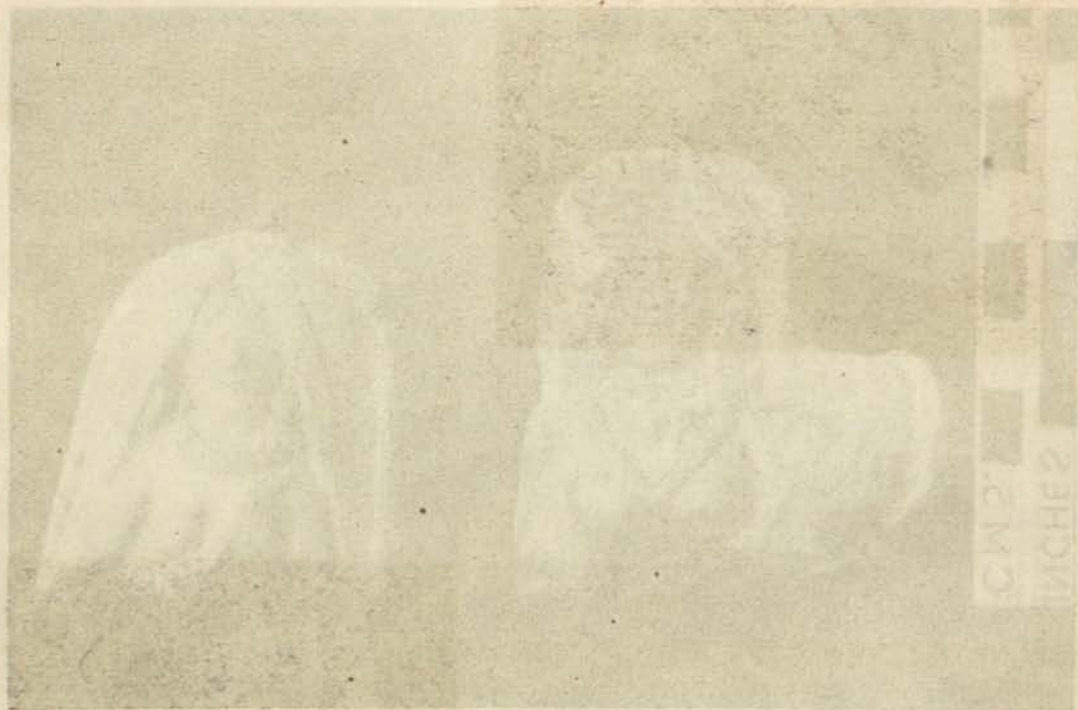






A. Figs. 1 & 2.









A.



B.





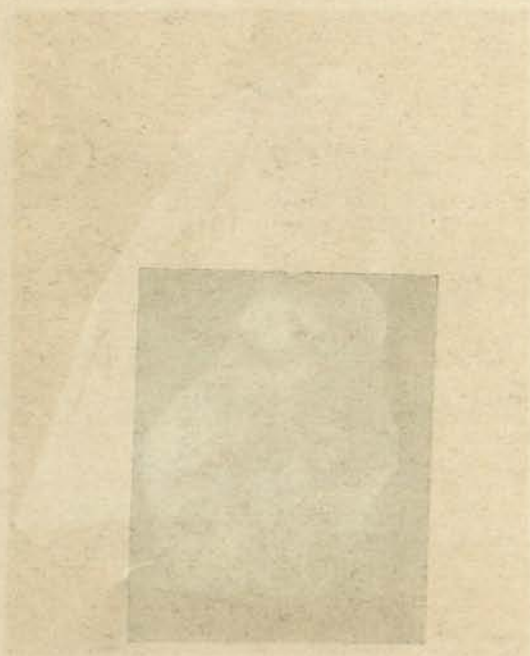
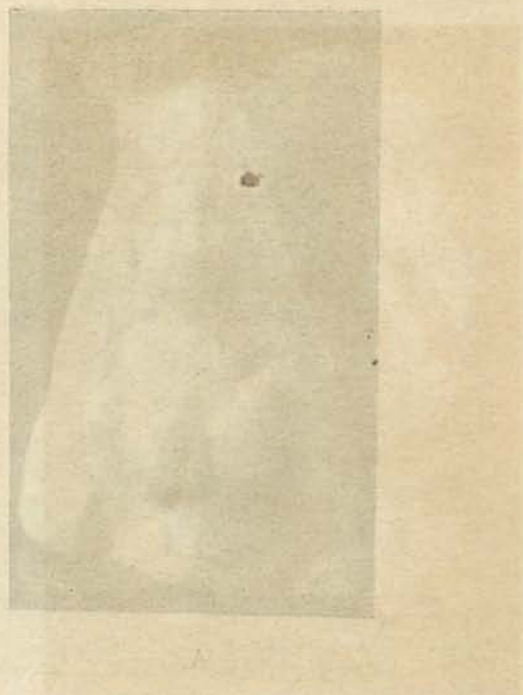




A.



B.







A.



B.







A. Figs. 1 & 2.



A. P. 1. 1. 1.





A.



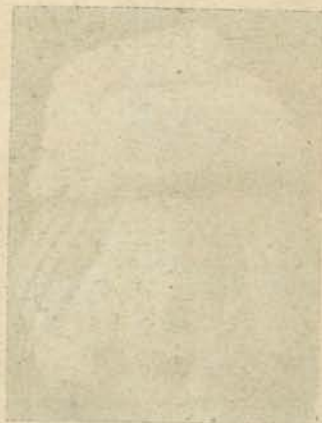
B.



C.



D.



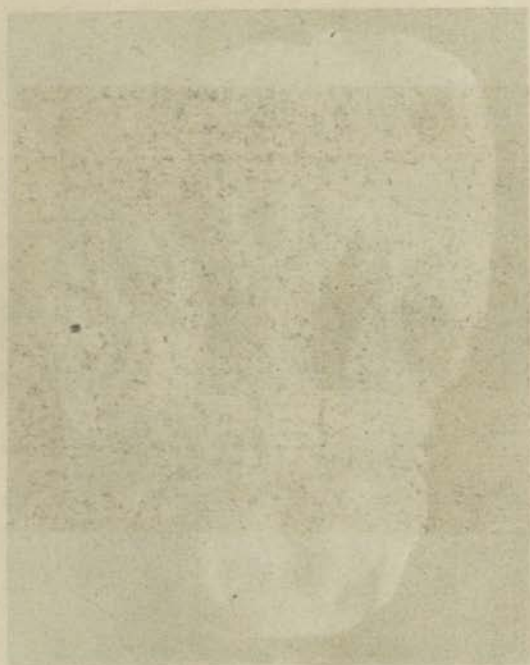




A.



B.







A. 1, 2 & 3.



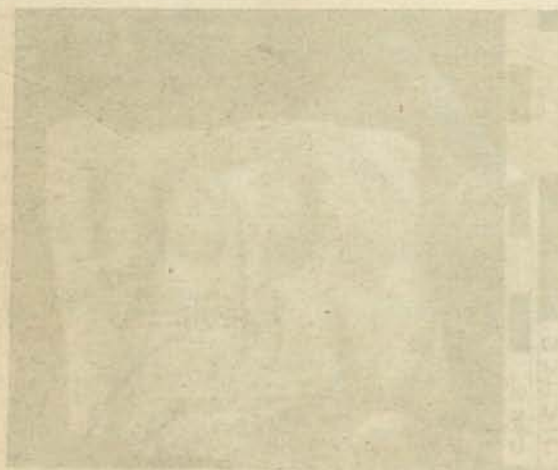
B.



C.



Fig. 1. A.



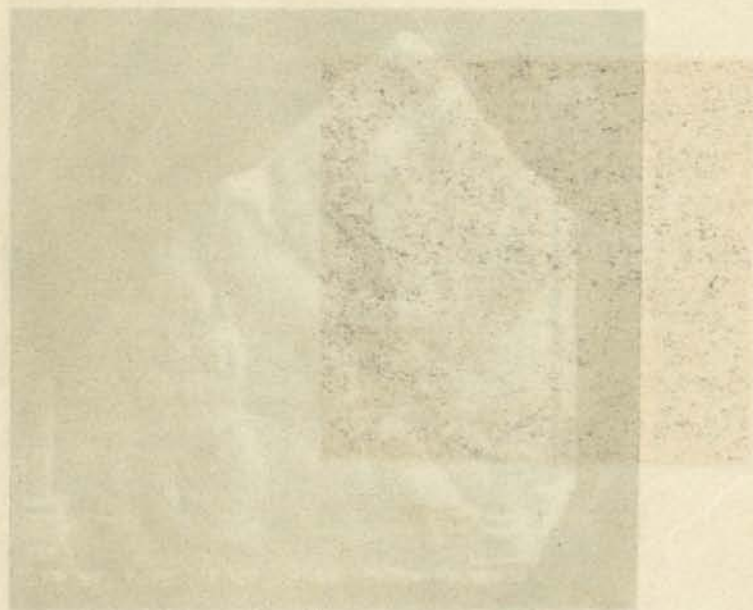




A.



B.







A.



B.



C.







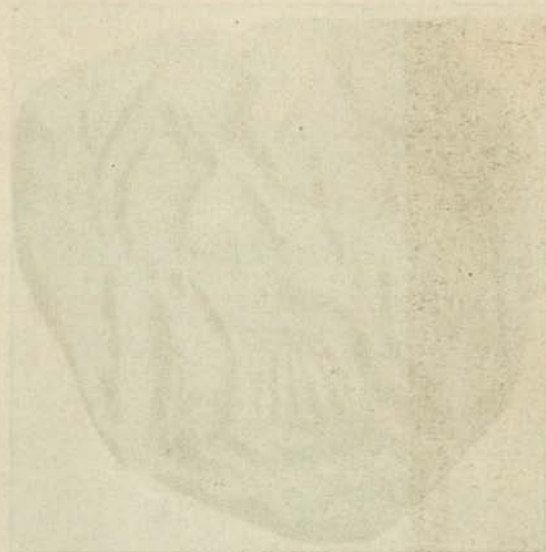
A.



B.



C.







A.



B.







A.



B.







A.



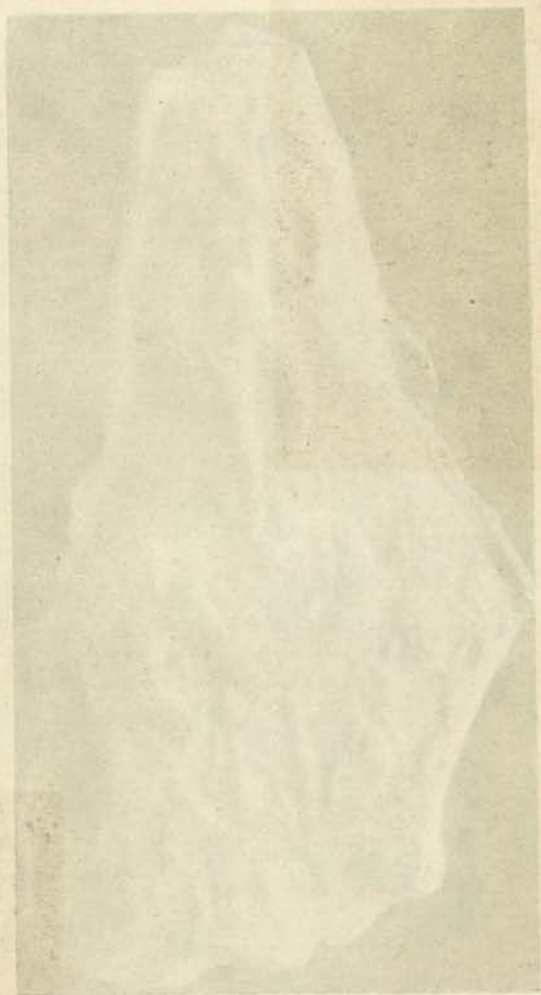
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A.



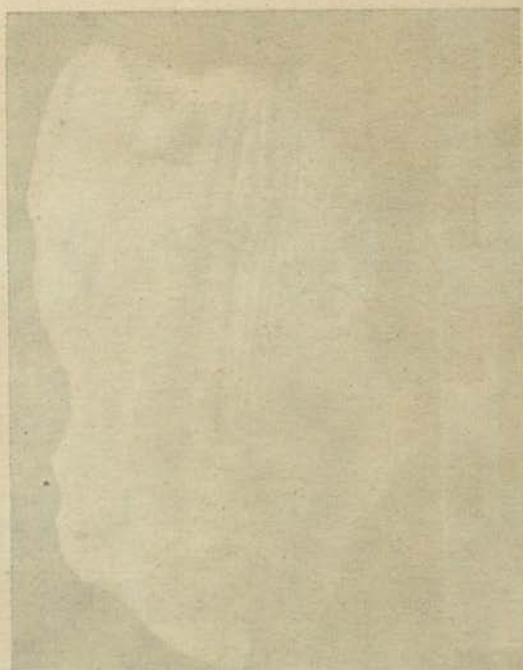




A.



B.



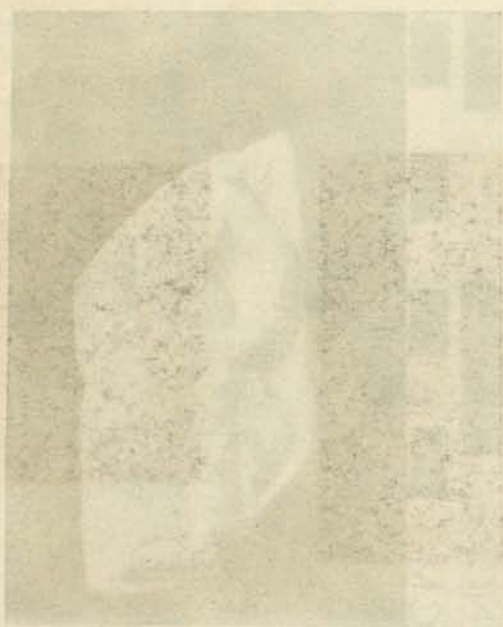
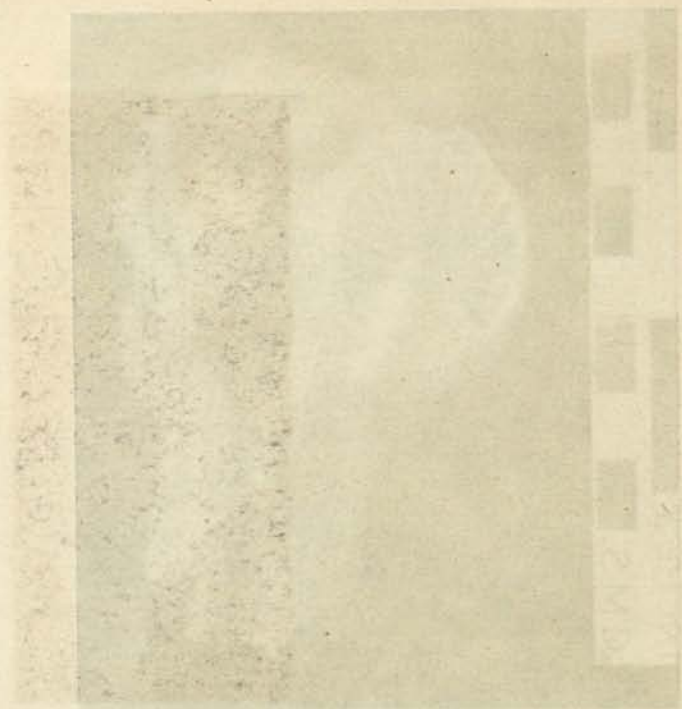




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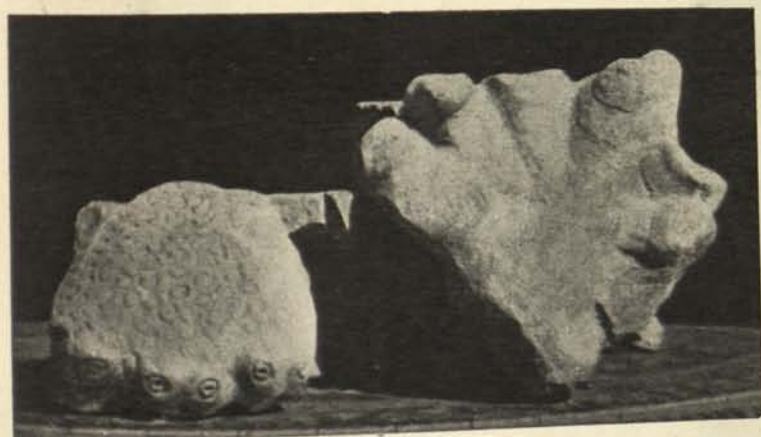
B.







A.



B. Figs. 1 & 2.



C.







A.



B.







A.



B.

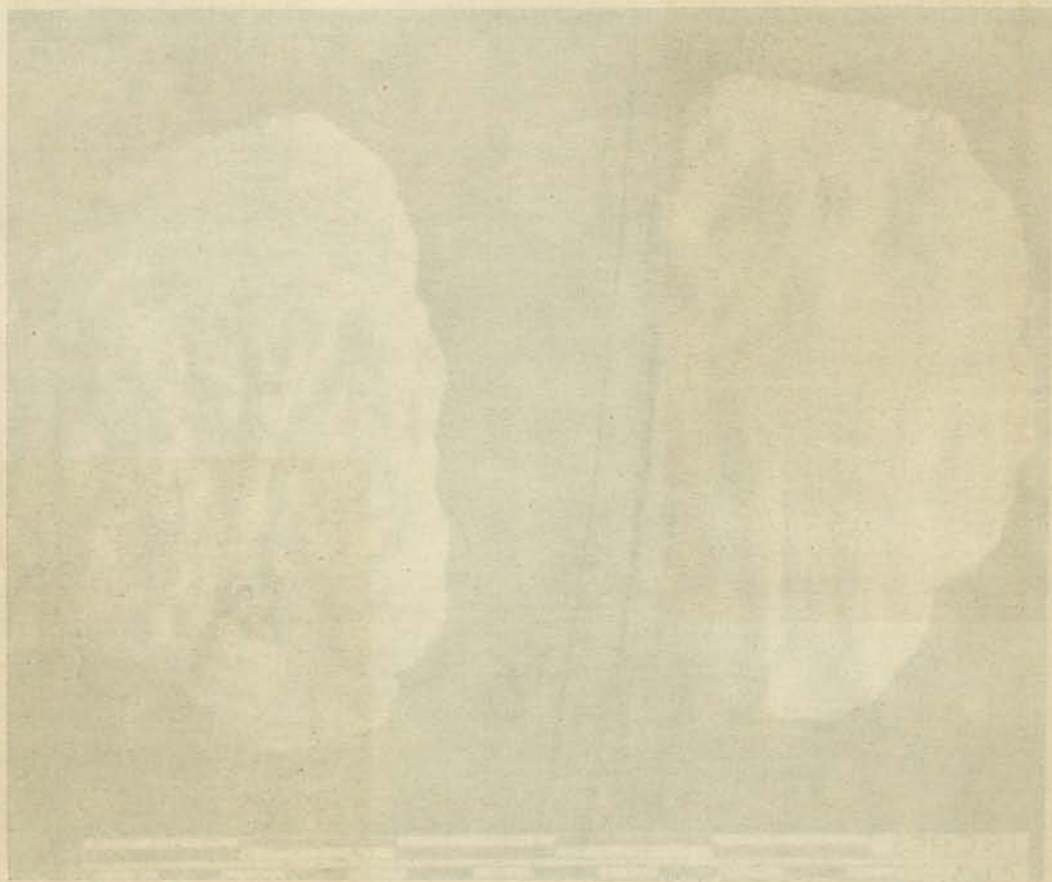






A.

PLATE XXVII



Δ

70





A.



B.







A.



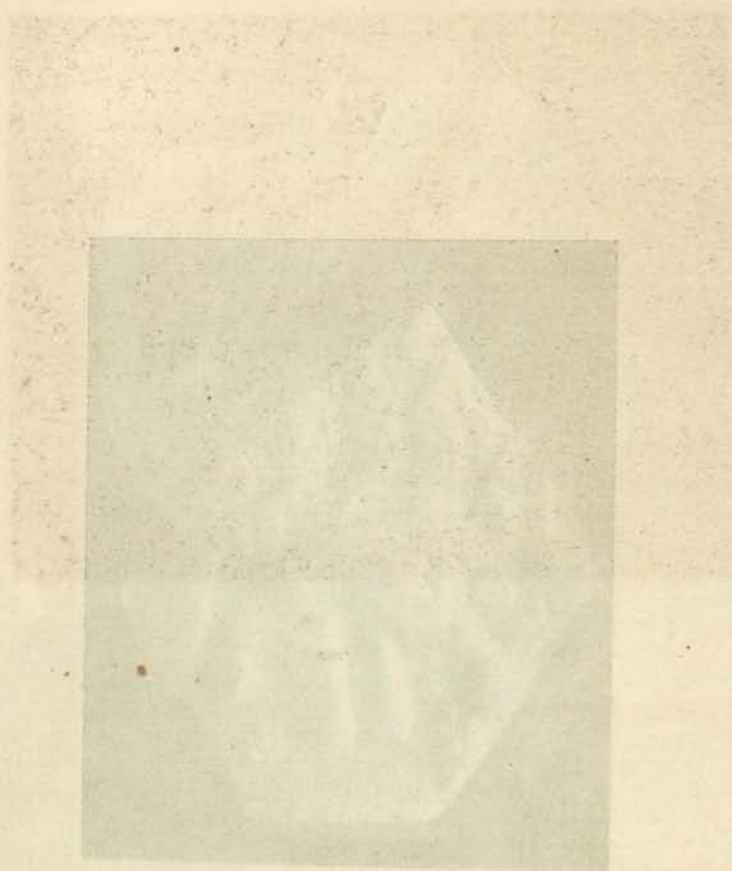
B.







A.







A.



B.







A. Figs. 1 to 5.





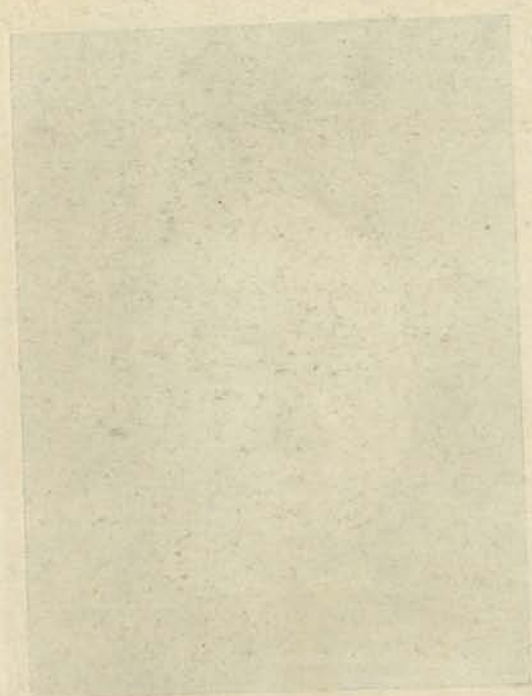
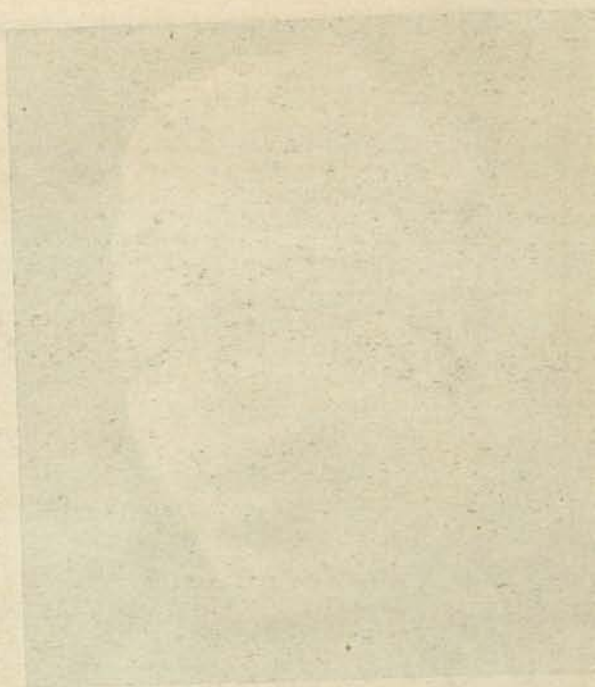


A.



B.

1872/1 1873



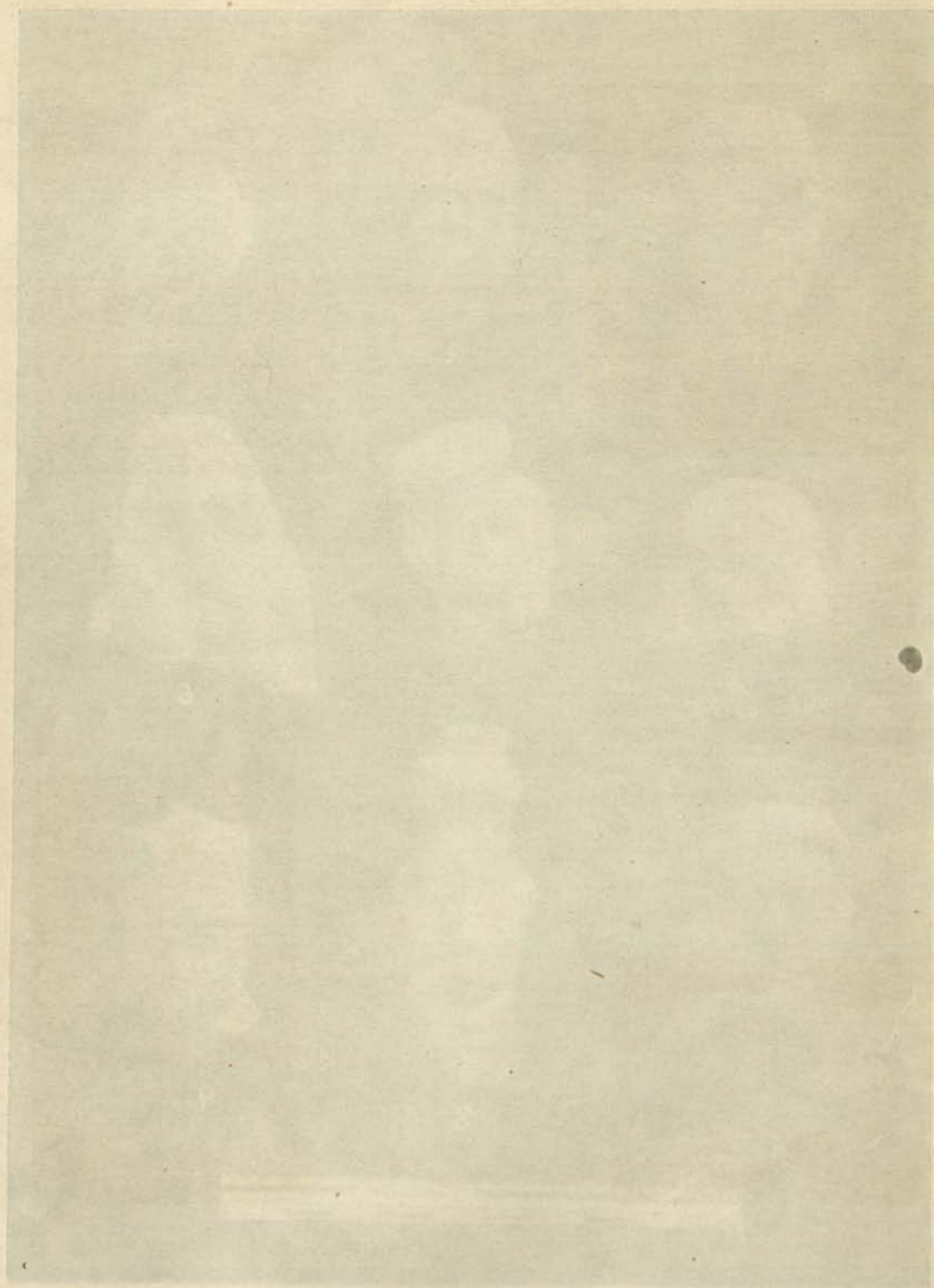
1872/1

1873





A. Figs. 1 to 9.







A.



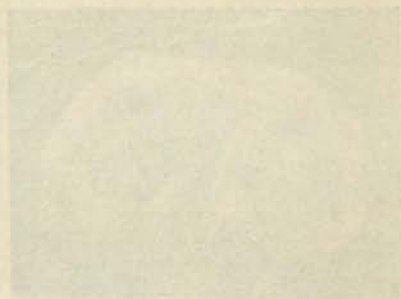
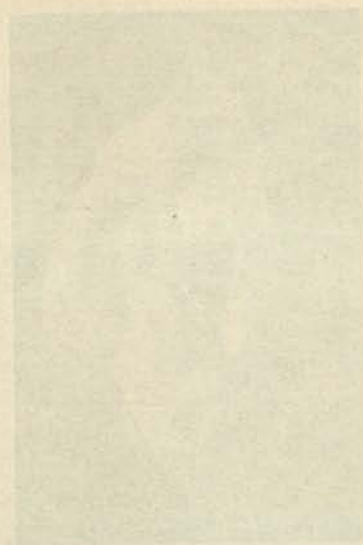
B.



C.



D.







A.



B.







A.



B.







A.



B.



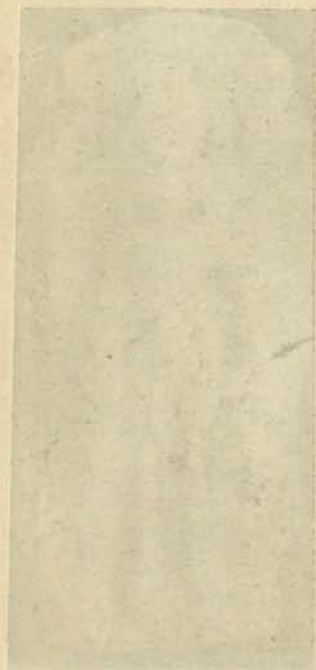




A.



B.







A.



B.







A.



B.







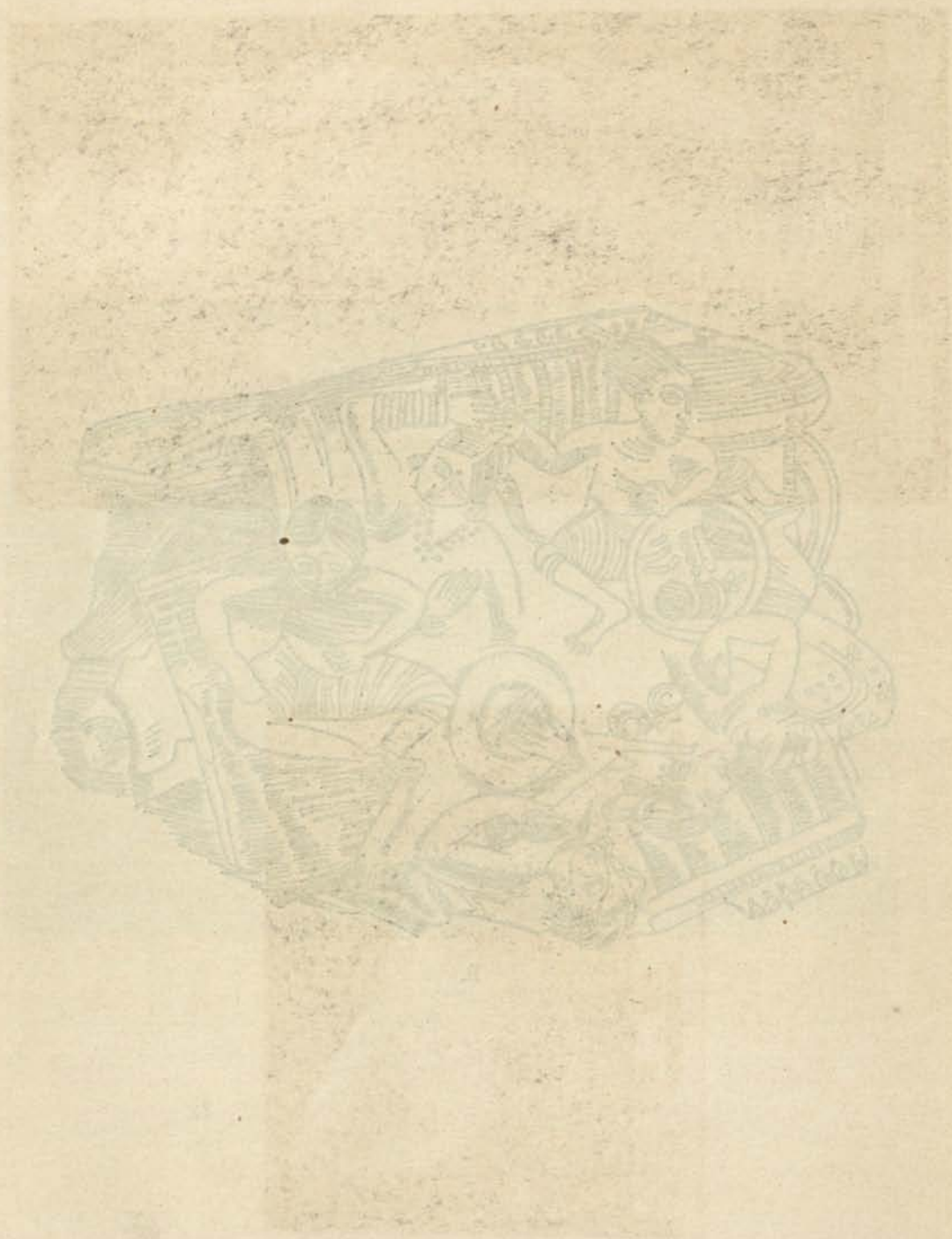
A.







B.



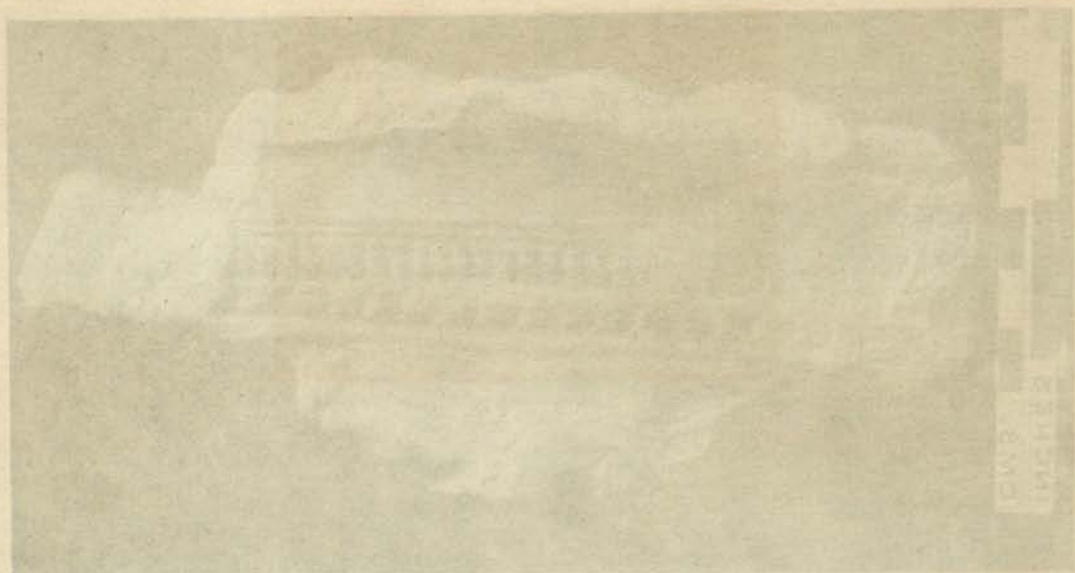




A.



B.



A

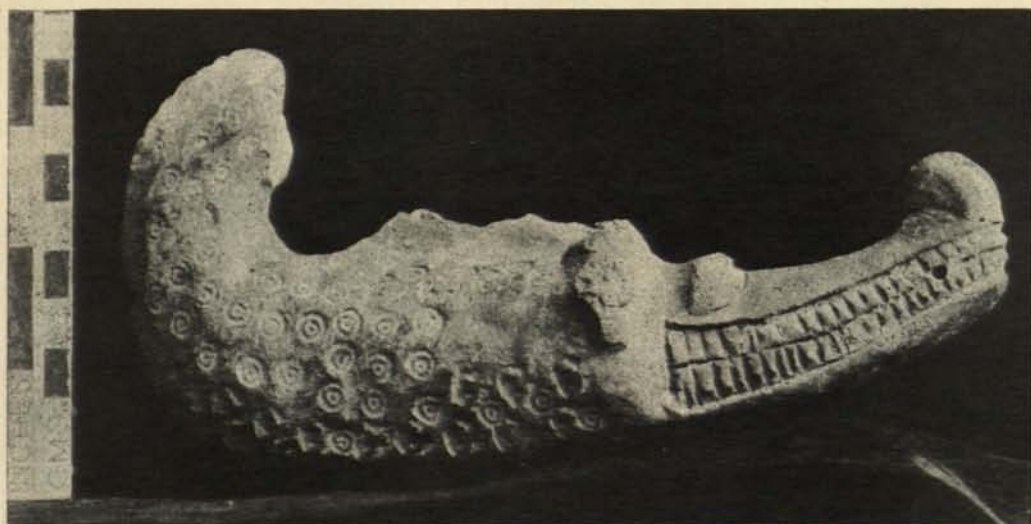


B





A.



B.







A.



B.



C.



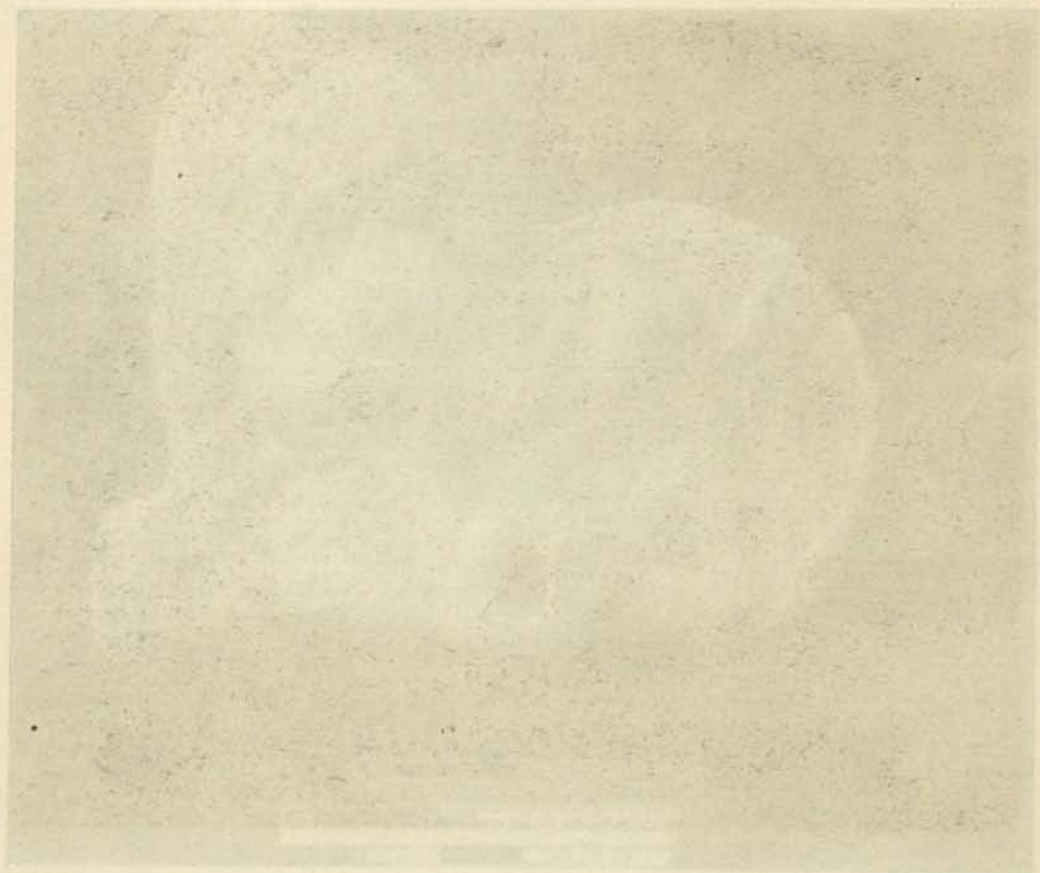
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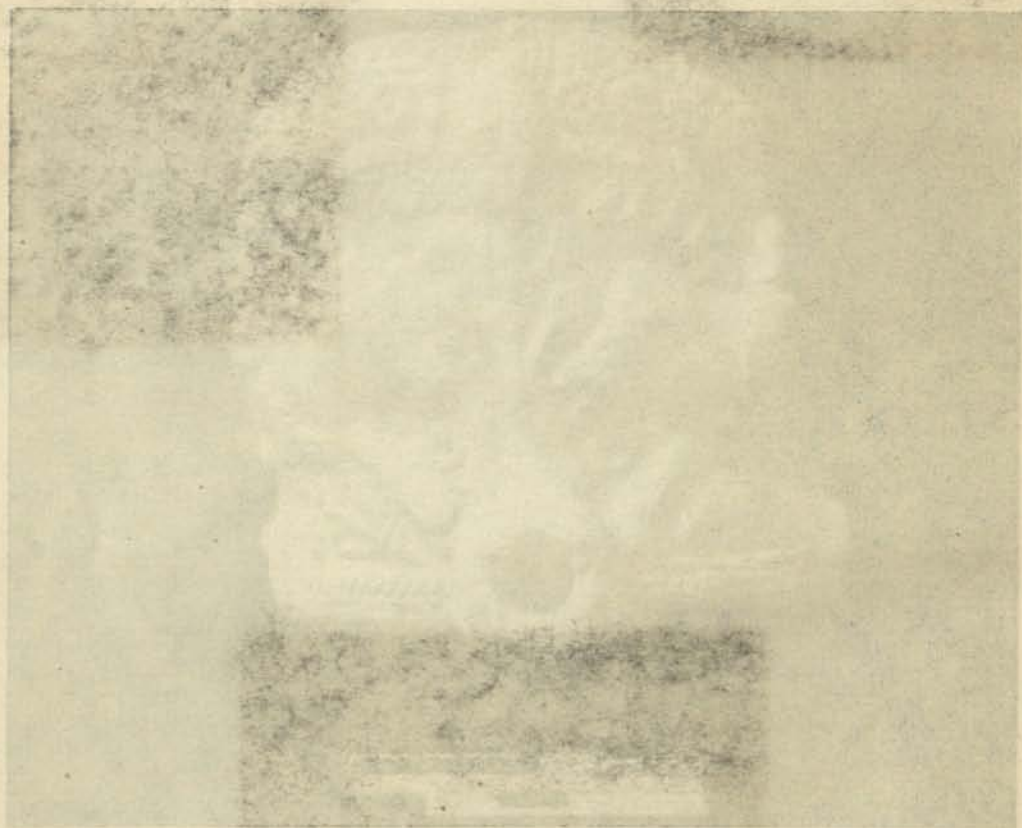
A.







B.







A.



B.



C.



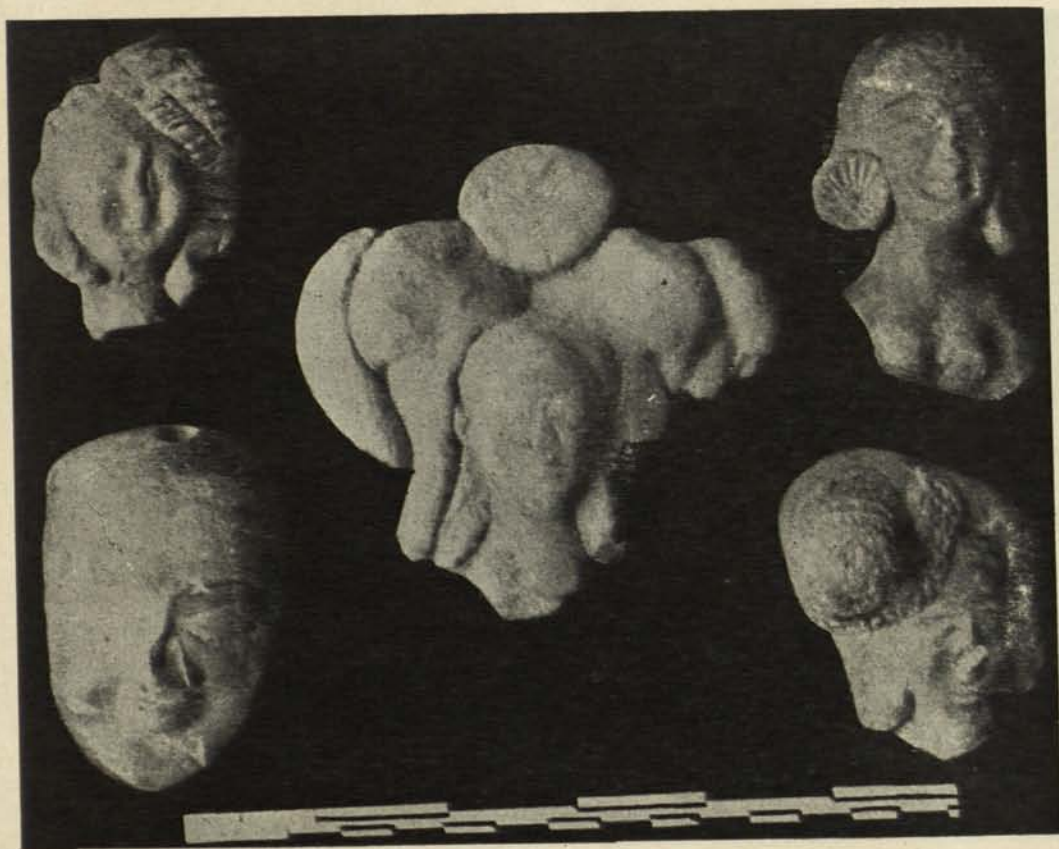




A.







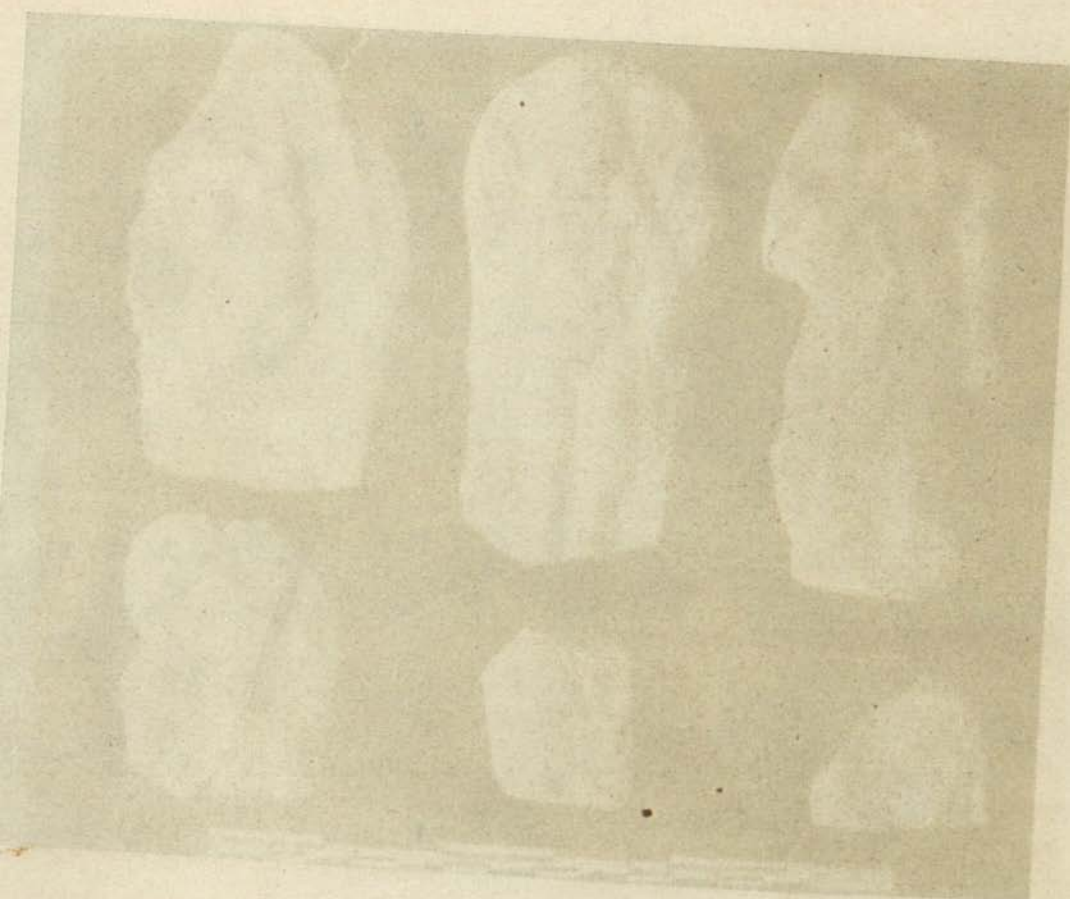
A. Figs. 1 to 5.





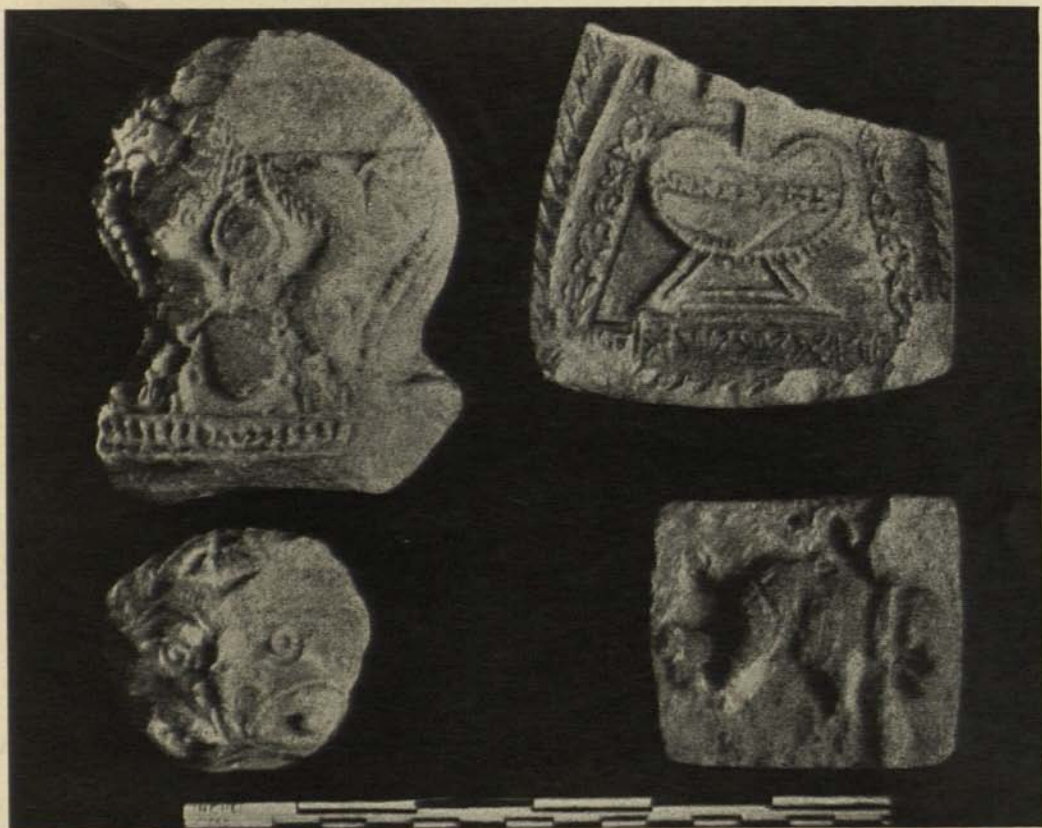


A. Figs. 1 to 6.



A. H. 100





A. Figs. 1 to 4.

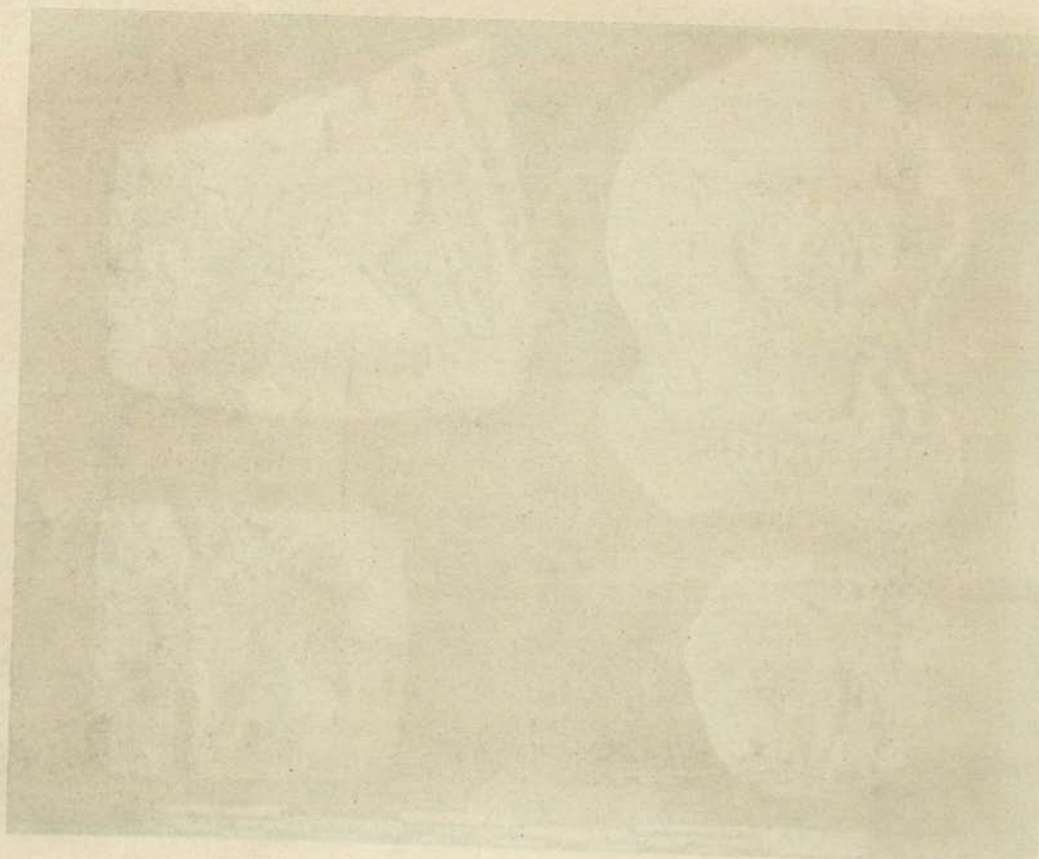
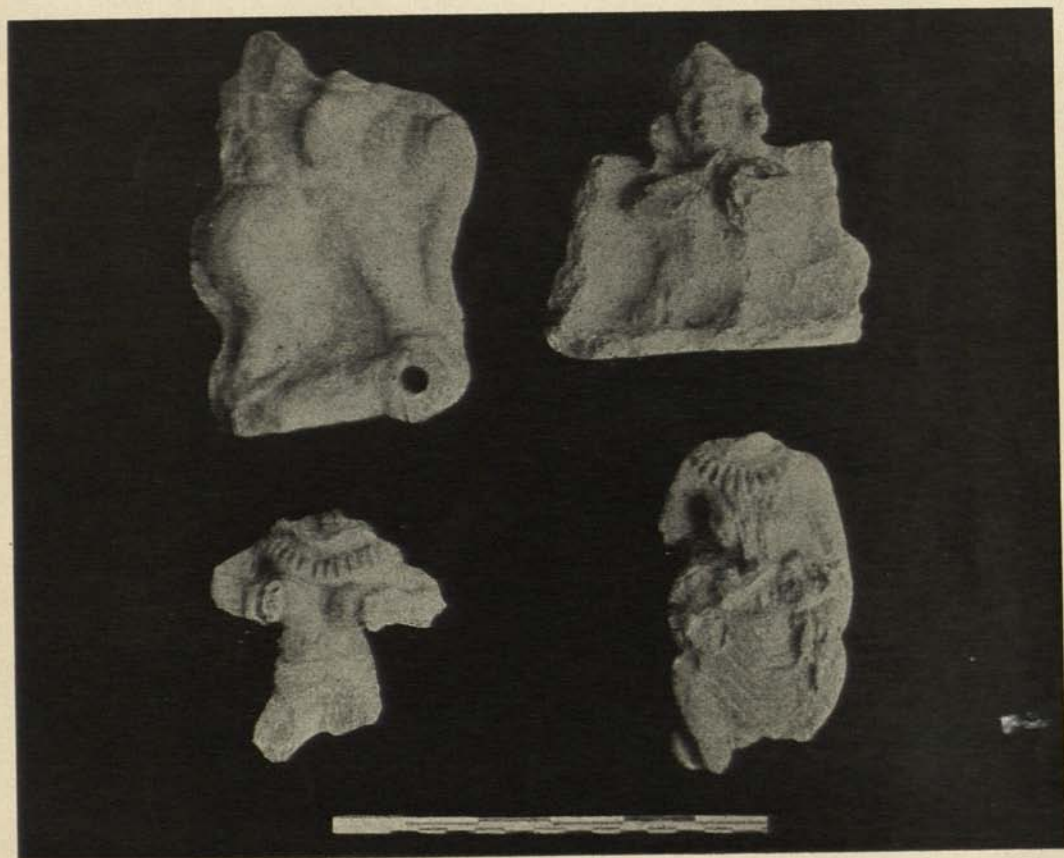
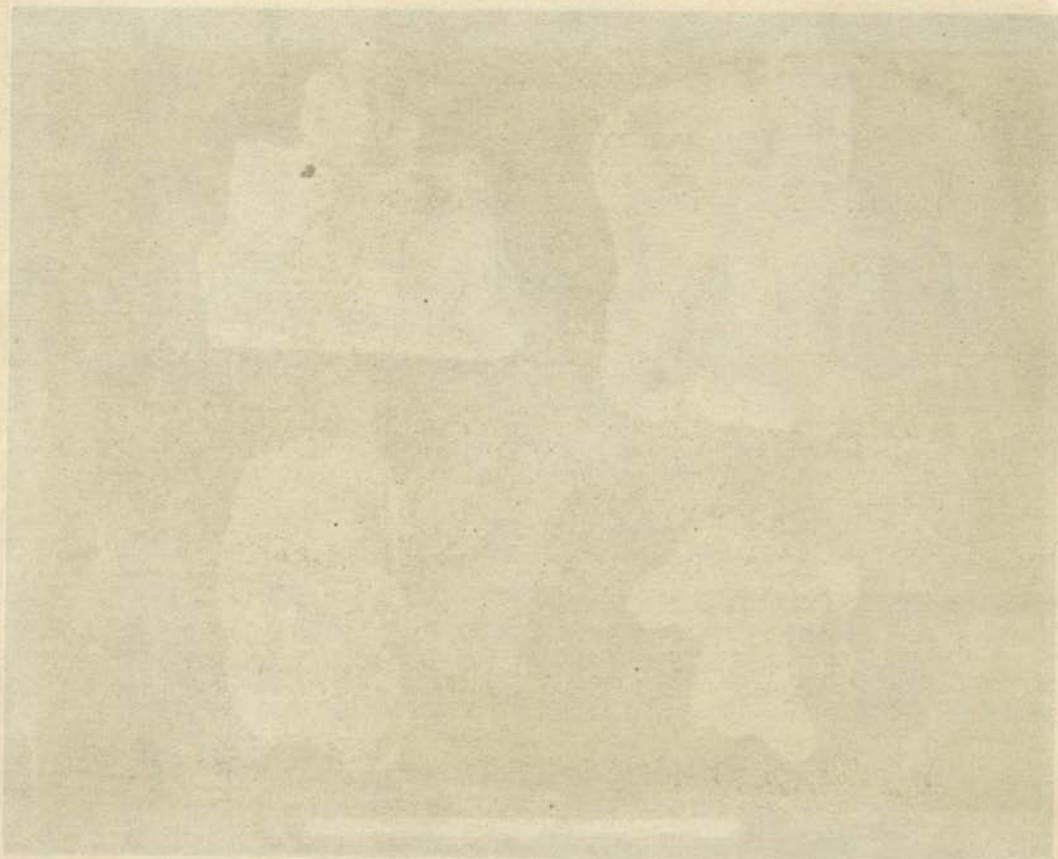


Fig. 1. A.



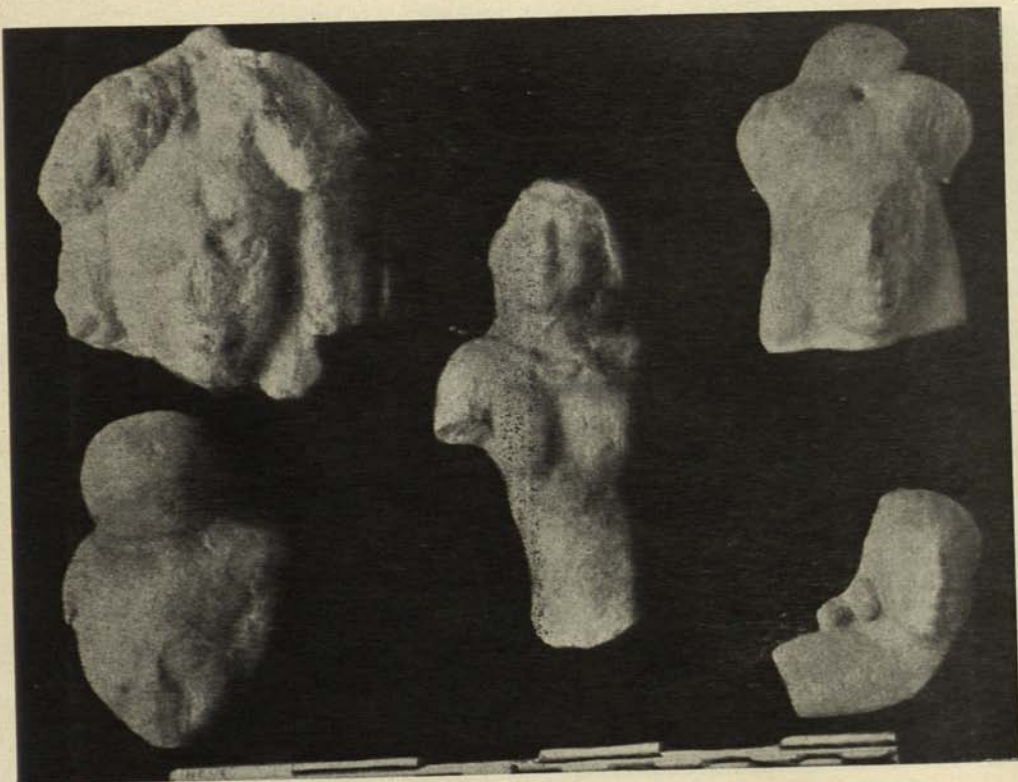


A. Figs. 1 to 4.

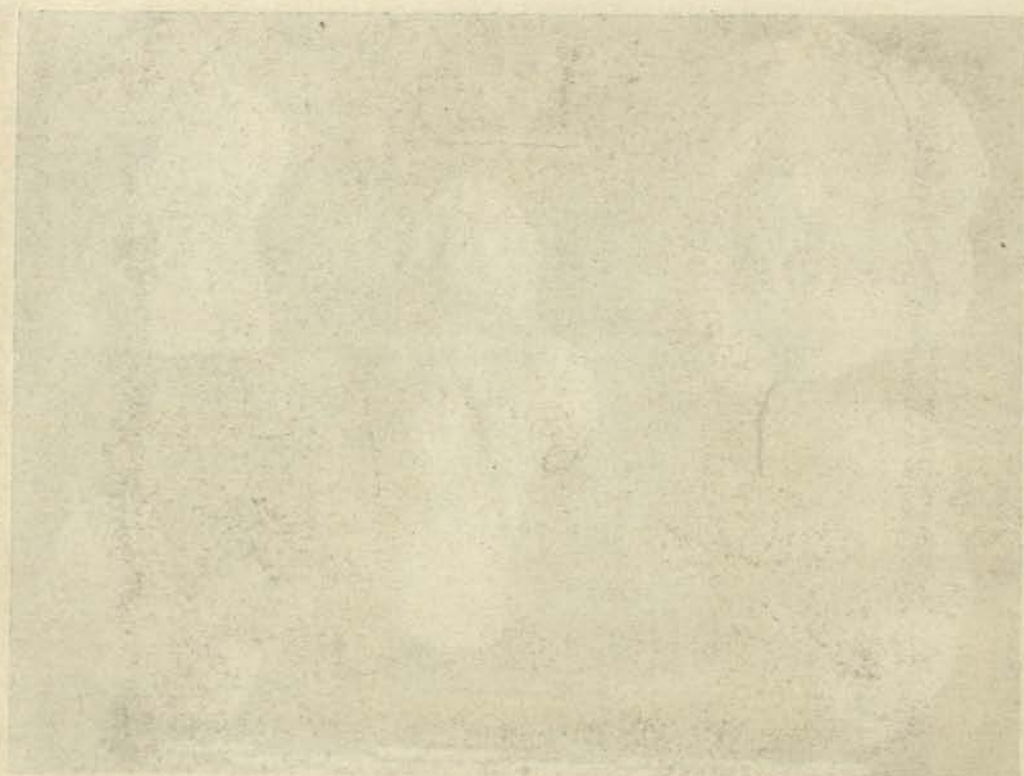


A. Fig. 104.





A. Figs. 1 to 5.







A. Figs. 1 to 3.

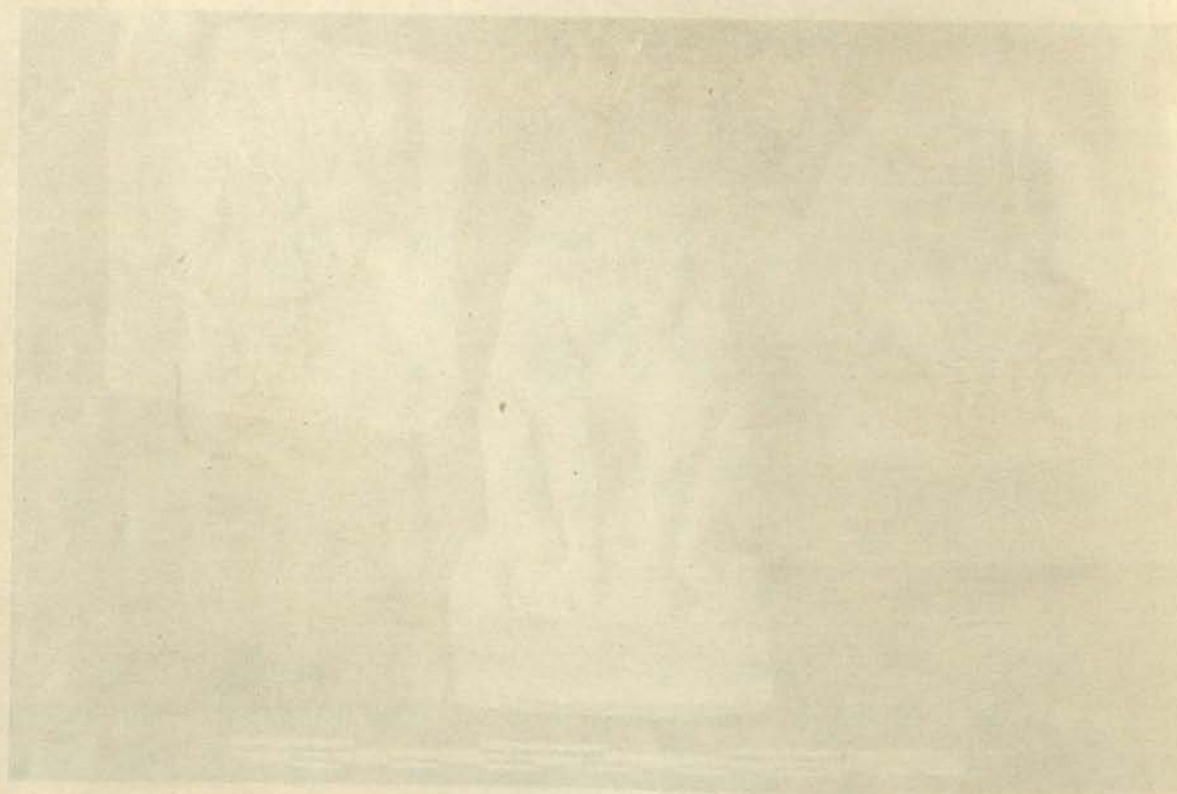
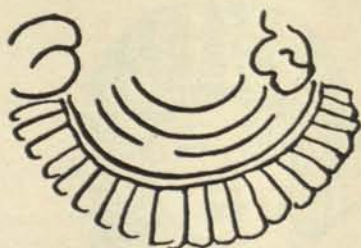
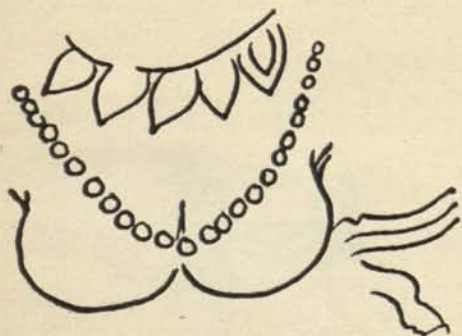
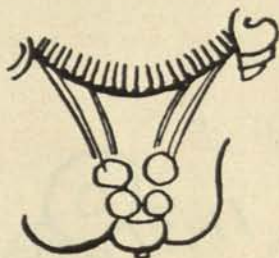
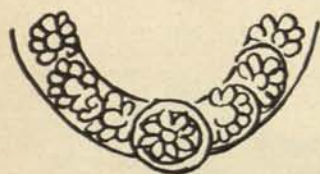
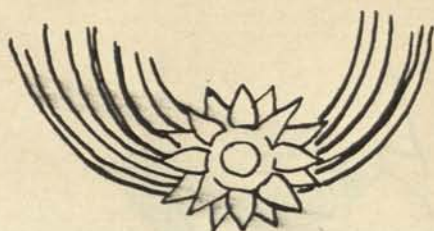
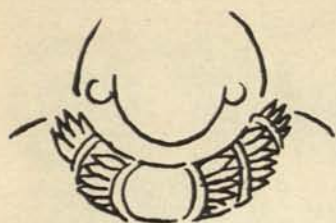
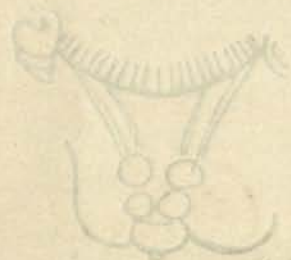


Fig. 1. 1871.

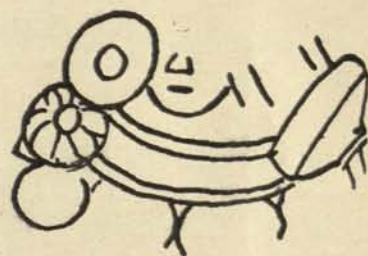
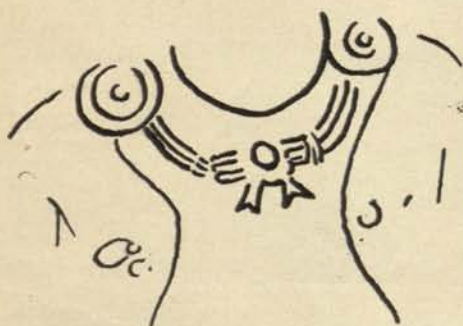
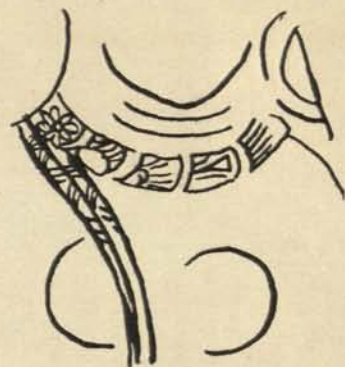
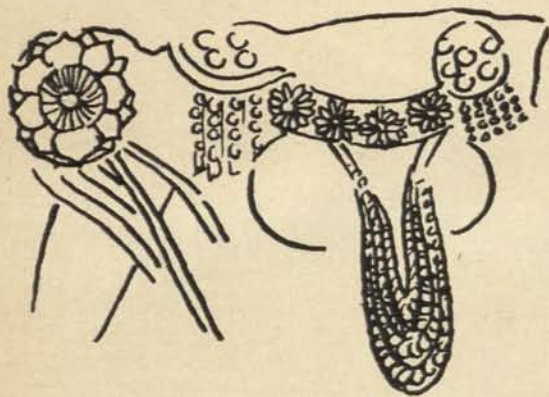




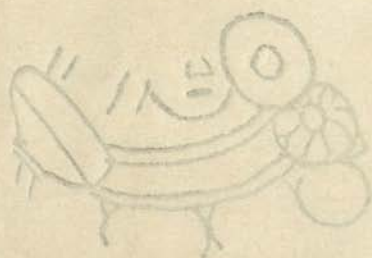
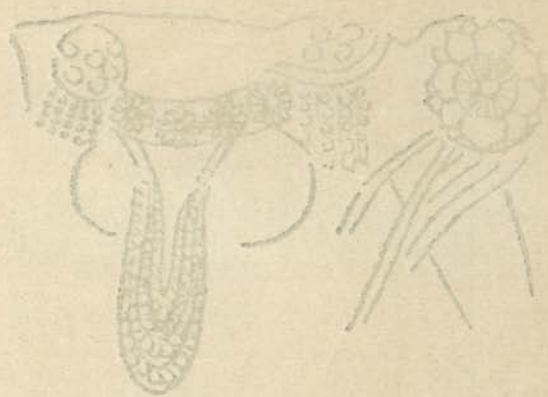
Ornaments Found on the Terracotta Figurines of Kauśāmbī.



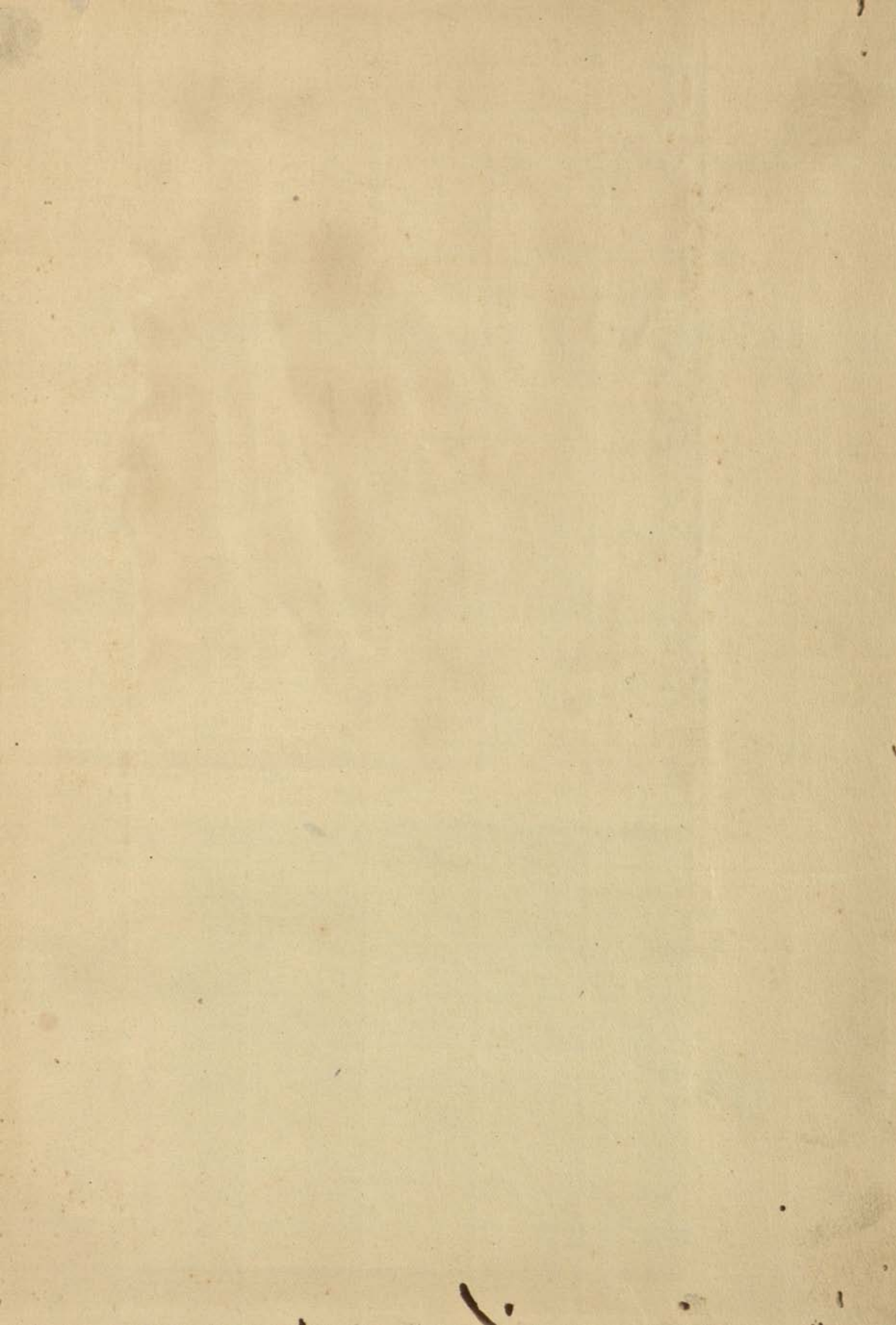




Ornaments Found on the Terracotta Figurines of Kauśāmbī.







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2/16/88

Terra cotta Figures

Kausambi - Terra cotta



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